

USTAD ALLAUDDIN KHAN

THE LEGEND OF MUSIC

ANURADHA GHOSH





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Ustad Ali Akbar Khan and Pandit Ravi Shankar, the Foremost Disciples of Ustad Allauddin Khan

Ustad Allauddin Khan

THE LEGEND OF MUSIC.



Anuradha Ghosh

PUBLICATIONS DIVISION
MINISTRY OF INFORMATION AND BROADCASTING
GOVERNMENT OF INDIA

February 1990 (Magha 1911)

© Publications Division

Price Rs. 30.00

PUBLISHED BY THE DIRECTOR PUBLICATIONS DIVISION
MINISTRY OF INFORMATION AND BROADCASTING
GOVERNMENT OF INDIA
PATIALA HOUSE NEW DELHI-110001

Sales Emporia • Publications Division

SUPER BAZAR CONNAUGHT CIRCUS NEW DELHI 110001
COMMERCE HOUSE CURRIMBOY ROAD BALLARD PIER
BOMBAY-400038

8 ESPLANADE EAST CALCUTTA-700069

L.L. AUDITORIUM ANNA SALAI MADRAS-600002

BIHAR STATE CO-OPERATIVE BANK BUILDING ASHOKA RAJ PATH
PATNA-800004

PRESS ROAD TRIVANDRUM-695001

10-B STATION ROAD LUKNOW-226019

STATE ARCHAEOLOGICAL MUSEUM BUILDING PUBLIC GARDEN
HYDERABAD-500 004

Printed at Allied Publishers Ltd., A-104 Mayapuri Phase-II New Delh-110 064

Dedicated to
Baba's foremost disciples
Ustad Ali Akbar Khan,
Annapurna Devi and
Pandit Ravi Shankar

**And what the dead had no speech for, when living,
They can tell you, being dead: the communication
Of the dead is tongued with fire beyond the language
of the living.**

—T.S. Eliot

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A Tribute to Guru

HOW CAN THERE ever be a long enough tribute to a great legend?

It requires immense courage, candour and access to lofty language to write anything about a great personality, more so, if he happens to be one's own Guru. All of us respected and called Ustad Allauddin Khan Saheb as our "Baba". He was in any case a most unusual personality. Baba belonged to an age and time which upheld high values and an undying faith in the austerity of their vocation. His musical testament was based on the *Sanatan*, the immortal precept of simple living and high thinking. In fact, in his truly integrated life, Baba practised what he preached. He stood steadfast in his ideals. He was truly like someone who looked on the tempests and remained unshaken.

Baba lived the life of an ascetic. But the role that he played as a performing artist was a "mere forced one". This was, as he said, because he loved music more than his life. He was not cut out to be an ordinary entertainer by temperament. Nor did he have the traits of the generalised image of a musician.

We have plenty of instances in ancient India of saintly musicians, such as Swami Haridas, Mian Tansen, Thyagaraja and Purandaradasa. But Baba was perhaps the last of the lineage of saintly musicians of this century from North India.

I happened to meet Baba in a peculiar and strange setting. This was when he joined my elder brother Dada Uday Shankar's cultural troupe. That was in Bombay in the year 1935. We were about to embark a ship en route to Europe and Middle Eastern countries. Now that I look back, I remember distinctly, Baba, a lonesome figure etched like a silhouette against the railings of the deck in a pensive mood. He gazed towards the land receding on the distant horizon. Baba perhaps sensed the presence of the vast stretch of land that seemed to beckon him from far. Or may be his mind was drifting to sublime thoughts that came to him wafting from the abyss of the past.

Far, far away sailed the ship and slowly it moved from land to the blue deep of the sea. Baba, reminisced of his childhood days when he had left home and played truant from school in pursuit of music. Life had always been challenge for Baba, like an unending quest of "the unknown modes of being".

By this time I had heard a great deal about him and his extremely sentimental nature. But to see him in person was quite a revelation for me and till today it is like a vision that was holy and great like a metaphor of divine music.

A mere glance at him did not show his striking features. But once closer, one could feel his serene presence permeating the very surrounding itself. And still more closely one could sense the smouldering and volcanic eyes, radiating fire and fervour in an encounter of charismatic kind.

We lodged in an Indian style hotel in Bombay. My mother had come to see us off when we were about to leave India for long tour. It was just two and a half months after my father had died. I was very attached to my mother, being the youngest in the family. During the two weeks of our sojourn at Bombay, I was overcome by feeling of intense sorrow having to leave her in a state of mourning. Baba had come along with his son, Ali Akbar, who was then a young boy of thirteen years. He was supposed to leave with us for the tour

but unfortunately Ali Akbar, did not want to leave his mother who was in Maihar. During that short span of about ten days I used to see Baba imparting training in Sarod to Ali Akbar, and once in a while I had had a glimpse of his fiery temper as a teacher. He was so sweet too in his normal life, so kind, so gentle that I used to wonder as to how a person could be so very elemental in his moods.

The day arrived when we were to leave Bombay. Standing at the dock and saying goodbye just prior to boarding the ship, my mother broke down while cuddling me. I too burst into a long bitter sob and just could not stop weeping. And this happened while Baba was standing nearby watching us quietly. As if unconsciously my mother took my hand and put it in Baba's and said, "Baba, he is young and has recently lost his father, he is alone in this big world, please take care of him. I don't know whether I would be able to see him again by the time he returns home." On hearing this, Baba too broke down and spoke pointing at Dada "Maa, you are a Ratnagarbha (conceiver of Jewels) because your son is Saakshat Shiv, Embodiment of Lord Shiva the Nataraj; you don't worry about him (pointing at me). From now onwards I will have two sons. He would be my elder son 'Robu'."

These words haunt me so loud and still echo like a voice coming from the deep cosmic void.

Baba was standing on the pier looking very sentimental. Perhaps he reminisced of his earlier painful days. Strangely, what my mother said came true. She had an uncanny sense of the unknown. She expired in India silently about eleven months after our departure, while we were still in Paris. I won't forget that moment standing on the deck of the moving ship, I with tears in my eyes and a lump in my heart, saw the image of my mother getting smaller and smaller and then disappear altogether. That is the last I saw of her. It is as if she was like a picture on the canvas of clouds that dissolved in the drift of time. Somehow, for Baba, I took the place of

Ali Akbar from the moment we went abroad. Being an Italian ship, most of its inmates were Italians with a peculiar Italian accent in their use of English.

I took complete charge as Baba's helper, interpreter and guide in everything that Baba wanted from them, like tea, snacks, lunch and dinner with a strict order from him not to serve pork or beef in his menu. This became my official job for almost a year, besides the work I was assigned to do in the troupe alongwith another person, Dulal Sen.

I must describe here Baba's physical appearance and attire. He was normally dressed in a Kurta made of coarse material with a semi-light Hyderabad pyjama or dhoti reaching just below the knee level. In colder climate he wore a Sherwani over the tunic, made of the same material. Baba wore a moustache with a cropped beard, which always seemed like a week of uncut growth. As his hair had turned grey he used an English dye which made him look a bit strange. He was almost completely bald, with hair line looking like a crescent moon on his shining skull. He wore a round black topi. In the early stages, I was very free with him even to the extent of selecting his attire that would befit an occasion. With the influence of Dada and Matul, a maternal uncle in the troupe who later became a very close friend and confidante of Baba, I made him stop dyeing his beard and insisted that he wore a French cut short beard. This transformation made him look fantastic, perhaps, more dignified too. Meanwhile, he had heard me play Sitar and admitted that I had some creative inclinations and talent. I had no formal training and lacked proper fingering skill on the instrument. He took over as my master and started teaching me simultaneously.

Baba made it very clear that he was not at all pleased. Nor was he hopeful of my future, because the pattern of life and the ways I was used to were not at all conducive to learning music. I was mainly given the role of a dancer and touring all along with my brother's troupe made it impossible to devote

time to two pursuits at a time. At times I played various instruments like sarod, sitar, flute and drums. Baba emphasized that, though I possessed talent, I had let my energy dissipate into too many things. He commanded that I put a stop to it immediately. Baba often quoted:

*Ek Sādhe Sab Sādhey
Sab Sādhey Sabjāye*

That literally means that if you do too many things at a time, you end up becoming a jack of all and master of none.

For me, it was difficult to take a decision at that very moment. I was so enthusiastic about everything, loved life so much and tried to do anything that I was attracted to. I felt I was like a mustang, a wild spirit, that could not be disciplined.

We commenced our journey from Egypt to Palestine (now Israel) and entered Europe through Greece. Then we toured Italy, Bulgaria, Rumania, Yugoslavia, Hungary, Czechoslovakia, Austria, Germany and France quite extensively. We spent the latter part of Baba's stay with us in Devonshire, England, in a place called Dartington Hall. It was an institution inspired by Tagore's Shantiniketan and was established by Mr and Mrs Leonard Elmhurst on the same lines. In spite of the busy schedule of travelling, I spent as much time with Baba even when he was practising Sarod in hotel rooms. I was for the first time fortunate enough to have the ecstatic experience of listening to the master musician play in isolation of for "self" and the Supreme Being, Nad Brahma. It was so soul stirring and soothing listening to his great music that flowed as if from a shrine of eternity.

It was a tragedy that very seldom Baba could perform like this in public appearances. That was, as I analysed over the years, due to his nervous temperament which made him conscious of the public. It was in Dartington Hall that I developed closest acquaintance with him. There he started teaching me Khayal and Dhrupad, with other songs that he

was constantly composing, at times ten or twelve per day and many of them in Ragas and Taalas that Baba created himself.

That was the time when he also started giving me more arduous training on Sitar and in the process rectifying my wrong handling and fingering on the instrument. The rehearsals went on for long hours as Dada was preparing new items for the forthcoming US tour. In spite of Baba's disapproval, I was very much a part of dancing. In fact, I choreographed a new number, "Chitra Sena" and a solo dance for myself which was based on Kathak style of dancing requiring nimble footwork. Earlier, I had undergone a short period of training in Kathak dance in Calcutta. I felt embarrassed knowing that Baba was not at all pleased with my dancing as he wanted me to take up music exclusively and seriously. But there was no way that I could do that to abide by his wishes. This was the time when Baba started complaining to Dada that he had brought him as a Soloist. Incidentally, this solo performance of his was for 15-20 minutes duration only. After the performance, he became a mute witness to the troupe and felt bored having no part in the other performances. Baba requested Dada that he be treated as a member of the Orchestra so that he could play anything from pakhawaj, tabla, dholak or chandra sarang. Even for that matter a gong or any other percussion instrument!

From Baba this was quite unexpected and it shocked all of us, specially Vishnudas Shiraliji who at that time was our Company's Music Director. Wonder of wonders that Dada could not say anything, for he was engrossed in thinking that it was unimaginable of Baba accompanying us in Orchestra. This was one of the wonderful sides of Baba's generosity. Being such a great musician of such lofty stature, he generally believed in saying what is popular in the world of professional musicians:

उत्तम गाना, मध्यम बजाना, निकृष्ट नाचना

Meaning that superior was vocal music, medium was instrumental and inferior was dancing.

It was such a great gesture from a musician of Baba's stature to take this decision. Later, he did perform in numerous items. This happened till the time he left for India abruptly.

In a sense, this was only a facade of his greatness. His magnanimity was even more apparent in years to come. This was when he came for three consecutive years to Almora from 1939 to 1941 at Uday Shankar's India Cultural Centre. It was an unique institution having great masters of different style of dancing and teaching under the same place with Baba as the Head of the Music Department. I accompanied him to Almora. There also Baba played, apart from his sarod solo, chandra-sarang, Bangla dhol and other instruments alongwith other musicians behind the dancers on the stage. I discovered so many different persons in him through the European tour, Almora Centre and Indian tour. But he was always so receptive, so broadminded, and so forgiving too. In Maihar he was just like one of those mythological characters whom we know as Rishis being so very austere, strict in discipline and a terror to their students.

It was in July 1938 that I ultimately went to Baba in Maihar, after two years of intensive introspection. I was like John Bunyan's Facing Bothways. I could not choose between the glitter, glamour and fun of touring all around the world with my brother, and going to the remote village of Maihar. It was a tough decision but finally I overcame all the predicaments within myself and decided to go to Baba and lead the kind of life that would please him. I was also aware of the consequences of his wrath in case I was whimsical. I went to Maihar dressed in a simple outfit shaven head and found it to be a great transformation. Maihar was a small village surrounded by forests and hills that appeared to come alive with the sound of music.

I was allotted a small house adjacent to where Baba lived. It was infested with rats and snakes. It was so scary even during the day, not to speak of the eerie experiences with mosquitoes, cockroaches, flies, lizards, creaking doors and windows. At night the hooting of the owl, followed by howling of winds transformed the landscape into a weird experience. I think that it was my sheer will power that held and kept me back there. But for that gritty determination, I would have collapsed. It was a sheer commitment to a dream. It took me almost six months to adjust to this setting which was so alien to the life I had led so far. I began practising for hours together and also taking lessons on sitar and surbahar regularly from Baba. This spanned the first three years of seven years in Maihar with my Guru. In between, I travelled with Baba, to attend Dada's Almora summer classes and for winter tours in India.

At Almora I had many experiences of Baba's greatness. Initially Dada created a new Ballet in the Almora Centre known as "Labour and Machinery" where I performed in a solo Kathak dance. Baba accompanied me on tabla and Bangla dhol. I was so very embarrassed with this feeling that, first, I was dancing again after becoming Baba's disciple and secondly that Baba was right there playing on the percussion in spite of his aversion to my dancing. Baba could be so very tolerant too.

Dada selected the best teachers, Guru Shankaran Namboodri for Kathakali, Guru Kandappan Pillai for Bharatnatyam and Guru Amobi Singh for Manipuri. Dada believed that a dancer should acquire, as well as have, an inner feeling for music, drama, painting, sculpture, poetry and all the aspects of fine arts, to enable the disciple to become a complete dancer. Dada was keen that Baba should join this cultural entourage.

Baba, after seeking permission from Maharaja of Maihar, came to Almora as a guest teacher. After his arrival, Baba

pointed out that the image of Saraswati should be consecrated in the Music Centre. Thus Guru Shankaran Namboodri performed the religious rites and the deity was duly installed before Baba commenced taking his classes.

Two minor though interesting incidents occurred at the centre. One evening Baba was teaching a beautiful Tarana in Yaman Kalyan, when all of a sudden he stopped and began another Tarana in Alhiya Bilawal. Baba announced with great pleasure that it was a composition of Nawab of Rampur. When one senior lady teacher of the group enquired about the first composer, Baba modestly said that it was his own creation. To please Baba, the lady said that she preferred Baba's composition. Instead of being flattered, he was enraged and shouted: "What do you know of music? You have no right to judge the composition of a great man!" In fact all of us felt that Baba's composition was more moving.

What I admired in Baba most was his utter simplicity. He refused to accept *seva* from anyone. He attended to every bit of his personal work and daily chores. The list was never ending, commencing from visiting the market for daily domestic shopping, cleaning his room and taking care of his personal belongings, with the exception of taking up an assignment of the court musician and Guru of the Raja of Maihar. He had taken up certain specific jobs with Dada's troupe at the Almora Centre or at All India Radio or any other music conference. Baba never charged a single pie nor even a *Beeda of Paan*! Neither did he accept any present from his students and well-wishers. What a different world did he live in compared with the other masters and professional musicians of today!

Baba possessed an excellent physique with tremendous energy and stamina. He could do with only three or four hours of sleep every day and with little siesta. For the rest of the time, Baba was constantly teaching mostly, his son, Ali Akbar, daughter Annapurna and myself or any other student who

happened to be present. Then occasionally he would be practising just for himself playing sarod or sursingar.

Initially, with me, it was a feeling of fear being so near to him. But once I went closer to him in the advanced course of learning, especially with Ali Akbar Bhai and Annapurna, it was a sheer bliss. We felt that the intrinsic characters of raga came alive and its implicit lyrical depths surfaced in a cascade of music.

At that point, I saw in him the traits of a Vaishnav, a devotee of Lord Vishnu who believed only in serving all beings alike with the same love and humility. In fact, it was Baba's generosity that he would welcome everyone without any prejudice and serve them with whatever he had. It was even to the extent that when a group of thirty people would arrive unexpectedly, he would feed them, greet and welcome them with the same generosity, pleasure and satisfaction. He would always give what he had with such an honest abandon. But in that process myself and Ali Akbar had to do part of our duty to live through Baba's bad moods and temperament. And once in a while, if things went out of hand, especially when teaching a dull student, who would not react to his instruction, then, God forgive us, his outbursts were formidable, like volcanic eruptions! Out came then the legendary Durvasa, the sage who was quite feared for his wrath and cursing, or the Shakta, the worshipper of the Goddess Kali who is considered an embodiment of power. I will never forget those moments, his burning eyes and whiskers resembling a tiger about to charge. But soon after he would calm down and Baba would be seen consoling them, feeding them with affection and love, as if nothing at all had happened. After all it was just momentary, just eruptive.

The most unfortunate part of his modesty was that he just could not say 'no' to anyone, thereby accepting students in their mere zealous approach but ignoring the depth and talent of the seeker, resulting in his cursing them, beating

them and trying in frenzy to instill into them the knowledge that they were incapable of grasping.

Baba was deeply a religious person, and was above any discrimination on grounds of caste and creed. Initially, he was not allowed entry to Maa Sharada's temple in Maihar. But observing his religious fervour, Baba's ardent disciple Brijnarain Singhji requested the priests to give Baba permission to pray, since he was a true Shakta.

Being born in a village, mainly inhabited by Hindus and his elder brother being a "Kali Siddha", Baba had a deep respect, understanding and knowledge of Hinduism and all the different schools of thought and its doctrines. He was a devout Muslim performing "Namaz" five times a day and became a "Haji" having visited Mecca, Medina and Baytul Muqaddas and other pilgrimages.

I will never forget a particular incident of 1936 tour. While we were in Brussels, I took him to the Cathedral on a Sunday morning. The service was on, and while the organ was playing and the choir singing, the atmosphere was musically holy. Something occurred while we were standing in front of the image of Mother Mary. Baba with folded hands and closed eyes started praying. All of a sudden he broke down and started sobbing loudly uttering "Maa! Maa!". It was with great difficulty that we could calm him down and bring him out of the Mass.

Baba told us that he saw the vision of "Goddess Kali" a number of times while playing the Raga Bhairavi, as this Raga was another form of Mother Kali. In later years, while teaching us and also during public performances while rendering Jhala which does sound very much like the "Aarti" praying with lighted lamps in a Hindu temple, he used to get into a transcendental mood and would start chanting "Allah, Allah: Ram, Ram: Maa, Maa!" He was held in higher esteem for his tolerant religious broad mindedness, besides being respected as saint musician.

Baba's love for children was boundless. Actually, he formed the Maihar Band with a group of orphan children of an epidemic. It was at the request of the Maharaja that Baba formed this band. He innovated instruments from remnants of war, like gun barrels and stocks. Because of Baba's sheer perseverance his ways of teaching became very well-known in the thirties and forties. All the pieces that he composed and taught to those novice musicians were based on Indian Classical Ragas and Taalas with basically all of Indian instruments. He also used some Western instruments like the cello, the violin, the harmonium, the clarinet and newly devised instruments of his such as *nal tarang*, *sitar banjo* and *chandra sarang*. He used to play the violin as the leader and conductor of the band and was invited to major music conferences and festivals in India. Baba's Maihar Band was to some extent an inspiration in my career as a composer. I have seen myself, during my stay with him, how he used to behave with his grandchildren. He became a child while frolicking with them, even to the extent of cajoling them with his musical gimmicks.

He was one of the most temperamental persons that I have ever come across. Even the slightest upsurge could have moved him to tears or would make him furious with burning rage. I am not trying to be Freudian analysing a person of his stature. I would only say that he was a tremendously passionate man, full of emotions, which he shielded within the shell of his powerful *samskars*. Despite Baba's high strung nature, his strong-willed character had no place for any worldly infatuations. Nothing of this sort could touch him, as one can infer this from the story that he once narrated to me in strict confidence.

Till recently, music received patronage mostly at the Kothas. All the musicians irrespective of their stature in those times used to visit them customarily. But they were respected, revered and loved by the famous "Baijis". At times, these musicians developed intimacy with these Baijis to the extent that they

were looked after as their second wives. Otherwise these musicians spent much time with these courteous ladies, either giving *Taalim* or amusing themselves. Young Allauddin many times was asked to go to such places to fetch his Ustad home. He often found him in a state of drunken stupor. At times, these damsels made obvious suggestions to him to stay back for night and leave with Ustad the next morning. Somehow they were attracted to this rustic, unassuming but virile looking young man. But in turn he used to tell them: "Maa! Ustad is like my father. When you are friendly with him, I consider you like my mother. Therefore, you should treat me like your son". This dampened these amorous ladies.

Baba was like a possessed man. It was work and work all the time. He believed in the saying, "Araam Haram Hai". Maybe, it was the result of years when he used to practise the whole night. He tied his hair to a rope from the ceiling so that if he fell asleep and his head dropped, the pull of his hair would wake him up again. If he was harsh to his students while teaching, his boundless love also showed with which he would feed them and look after their comforts. His hospitality to his guests was legendary. He followed the saying "Atithi Narayan" that is, a guest is god. It was in his world of music and *sadhana* that I met Bhai Ali Akbar after almost three years. What a difference did I find in the young man who was a mere boy when I had seen him last! Then he did seem like an upcoming student, but now he was playing the sarod with the confidence of a master.

I had already heard about how Baba, after returning from Europe found out that Ali Akbar did not keep up his training and was not in good shape either. This infuriated the great man. So for two years Baba really worked strenuously towards the improvement of his son, being so severely strict that he did not spare the rod. Ali Akbar Bhai related this to me later, though I already knew how much torture he had to undergo during these two years. But he, I and the world realised that all the punishments in the guise of *Taalim* that he received during this period, were like blessings from Baba.

This transformed his opinion from “would be a good player” to the greatest sarod player and musician of a magnificent stature rarely seen in this world.

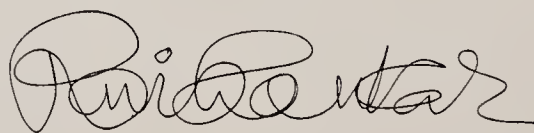
We hit off with each other immediately though I was two years his senior and more experienced in worldly ways. I took the role of the big brother but, because he was musically senior and my Guru's son, I gave him and still do, the respect that he deserved. Actually we developed a very deep love, friendship and understanding which would never die though time and distance has inexorably separated us in so many ways.

The old values that we were proud of are fading away. Baba was the embodiment of great ideals. He was unique in his humility and simplicity. Baba would always praise good musicians, if they were young and promising. His favourite words were to our annoyance sometimes “Aami Kissu Zanina” in East Bengal dialect, which meant, “I don't know anything!”

This tribute to my Guru is in the nature of Guru Vandana and the sublimity of its thought:

“Guru Brahma; Guru Vishnu; Guru Devo Maheshwara
Guru Shakshat Param Brahma; Tasmai Sri Gurave Namah”

I feel that Mrs Anuradha Ghosh is a blessed soul in the sense that she has made me communicate all over again with the great guide and mentor and in fact the very basis of my existence. She has in her own sensitive way unfolded a large canvas that paints in glorious colours a myriad facets of Baba's life. He was a soul in bliss while he was living and transmuted life's, anguish and tragedy into the supreme notes of his music. Mrs. Anuradha Ghosh too has a very rich cultural inheritance. She has articulated her sensitive responses into a biographical communion with my great master so very competently.



The Genesis of This Book

WHY DID I choose to take this book? The answer to it is my fascinating journey through a lane of musical memories. Accredited to one of the foremost traditional families of Bengal who have nurtured art through decades, it was not strange that I came to know many saints of art and music. They inspired and influenced my formative years. I had the opportunity to observe them closely in a kind of spiritual companionship.

My mother, Smt. Arundhati Devi, a noted film personality and an exponent of Tagore songs, was a renowned artist of All India Radio. Later, my step father, Shri Tapan Sinha, introduced me to many eminent personalities of art and letters. I lived under their holy awe and brooded over their shadows when they were gone. I have had the rare privilege of being blessed by them, and perhaps by being possessed by strong bond of friendship and affinity with some of those who embodied the greatness in their being and existence. I was introduced to Pandit Ravi Shankar way back in 1956. He was then working as composer for Tapan Sinha's famous "Kabuliwalah". This won him the coveted "Best Music Director", Award at the Berlin Film Festival. That started my initiation and romance with the exquisite heritage of Indian classical music.

I have always been in awe of the great maestro who, in

spite of his myriad commitments, never hesitated to inspire me like a benign spirit guiding my lonely quest. His rich music par excellence combined with his knowledge of its evolution, and above all his inherent qualities of a very fine human being became so gloriously manifest when he related various aspects of his Guru's life. That was like living through a spell.

I was also fortunate to have met one of the greatest sarod players, Ustad Ali Akbar Khan Saheb the worthy son of Acharya Allauddin Khan. The maestro, along with Pandit Ravi Shankar has put Indian instrumental music in a prestigious position all over the world. I am grateful to Ali Akbar Saheb for his affection, suggestions and for his profuse help in shaping this complete manuscript.

With both maestros supporting my endeavour, I have been fortunate enough to come in contact with Baba's rich musical repertoire.

I was deeply moved by this austere sage of Indian classical music, Guru Baba Allauddin Khan Saheb of Maihar. He was so very affectionately indulgent to children and I had the opportunity of meeting him for the first time when I was just ten. Since 1958, I became closely associated with this family when Ustad Ali Akbar scored the music for the film "Kshudita Pashan" based on the famous story of Tagore under the luminous direction of Tapan Sinha.

It was impossible for me to decipher the unfathomable oceanic depth of Baba's intense music at that early age. But now when I listen to some of Baba's old recorded music, something holds me. Even when Baba reaches the higher octave whether in a violin or instruments alike, his passion and love for folk music in that particular instrument is traceable. He belonged to that class of musicians who never forgot their grass roots. Baba, born and grew up in the Comilla district (in East Bengal, a land of rivers). He was born in a family of musicians, known as nagarchi or a group



Anuradha Ghosh, the author of **USTAD ALLAUDDIN KHAN—THE LEGEND OF MUSIC** was born in 1948 in New Delhi. She grew up in an atmosphere of art and culture. The daughter of renowned parents Tapan Sinha (Film Director) and Arundhati Sinha (Actress, Director and Producer), Anuradha developed a love for music since her childhood. Though studied in prestigious institutions like Maharani Gayatri Devi College (Jaipur) and Loretto Houses (Calcutta and Darjeeling) she had to discontinue her post-graduation course in comparative literature.

Inspired and encouraged by Pandit Ravi Shankar and Ustad Ali Akbar Khan, Anuradha took to creative writing. She retraced the history of Senia Maihar Gharana established by Baba Allauddin Khan of Maihar.

Married to a senior tea planter Mr. Jayanta Ghosh, Anuradha is well settled with a son. She edits an annual *The Bud* one of the pioneering journals for the children in tea plantation. Several of her articles on music maestros have appeared in various magazines and newspapers.

Currently she is working on a biography of Ustad Ali Akbar Khan which is nearing completion. In English this is entitled as *The tradition continues* and in Bengali it is named *Surer Samrat*.

of instrumentalists, who performed in ceremonies. But these members of Baba's family were not professional musicians, who sold their music to the audience. They were tillers of land who were peasants or farmers.

Baba, along with them was overjoyed at the advent of rain and monsoon. And also sang during a boat ride. Baba was perhaps first of his class of musicians who introduced Bhatiali or singing the song of the river. That is where this master musician belonged—the land of rivers. This was where his heart was.

Thus I take immense pride in presenting this book "The legend of music", Baba Allauddin Khan, who is the doyen of our Indian classical music unparallel in the heritage of music. Few artists of his calibre will ever be born.

Anuradha Ghosh

A Time To Thank

THERE IS TIME to everything. There was once time to write and since that toil is over, it is now time to thank.

My first words of gratitude must go to Pandit Ravi Shankar who gave some of his time to recollect the life and times of his master and mentor with so much of dignity and charm. It was almost like his recalling that great spirit of music, Ustad Allaiddin Khan, and making me feel and sense the great master's living presence with a feeling of exquisite warmth and nostalgia.

Writing this book meant being away from my beloved husband Jayanta Ghosh and my son Anujoy. In my wanderings in quest of images and matāphor of a great life, they were my constant companions wherever I was. I felt their presence at home and away from it, with a sense of closeness and strength that made me go on in my pursuits. If I did not falter in my mission, it was because of the understanding and love which they gave me in such an abundant measure.

Dr. Vinay Bharat Ram, Managing Director, D.C.M., himself a great exponent of classical music, helped me immensely in this task. It was listening to him that reinforced my strength and my commitments.

If I were as gifted as Man Mohan Singh, IAS, Joint

Secretary (Culture) is with words, I would have written a small poem to thank him. He edited the book, understood its inner spirit and meaning and dressed it in the words that my feelings wear in the form of this book.

It is difficult to recount gratitude in appropriate words for so many who have been behind this effort. I would particularly like to mention Ms. Aruna Ghosh, Mr. A.K. Dutt, Ms. Bharti Sarkar, Mr. Samarendru Sarkar, Mr. Subodh Paul and Dr. E.S. Perrera.

I thank Mr. J.R. Ahuja and Mr. S.D. Sharma for the help they rendered.

Finally, It was Dr. S.S. Shashi, Director, Publications Division, Ministry of Information and Broadcasting, who with his literary and sensitive perceptions found the manuscript to be worthy of publication. While others gave me strength and ideas, Dr. Shashi gave the book its present living form.

I

Life and Times

ALLAUDDIN NICKNAMED “ALAM” was one of the many sons born to Sodu Mian and Harasundari in *circa* 1871 on Mahashtami day in Shibpur village of Comilla District in East Bengal.

Sodu Mian was an amateur sitarist, a disciple of Kasem Ali Khan and maternal uncle of Ustad Wazir Khan of Rampur. Sodu Mian’s second son Fakir Aftabuddin, an ascetic, was an ardent devotee of Goddess Kali, and lived in a cave near their home. Aftabuddin was a gifted singer and musician. He could proficiently play many instruments, like harmonium, flute, pakhawaj, tabla, dotara and the clarionet.

During his childhood, little Alam listened continuously to his father’s sitar and brother’s musical renderings. Many ascetics visited Fakir Aftabuddin. They preached and practised various religious rites intermingled with mystic music. Alam could not resist listening to them time and again. That stirred a new musical realization in his young mind. Little Alam was neither interested nor attentive to regular studies. He often visited the Shiva Temple in his village and witnessed Hindus and Muslims paying their respectful offerings to the deity. Alam was greatly influenced by these religious rites, and by the ascetics who were associated with his brother. Fakir Aftabuddin was at that time learning the tabla and pakhawaj from eminent masters.

Soon Alam's teachers complained that he played truant from school. One day Sodu Mian actually caught Alam unawares playing the tabla with a Sadhu accompanying him on the sitar. Sodu Mian returned home and told his wife not to reprimand the boy and to allow him to continue his natural inclination for music. But Harasundari had a fiery temper. She tied the boy up for three days without food. This was the limit of endurance for sensitively disposed Alam. Finally, he decided to run away from home in search of music at the tender age of eight!

From Shibpur Allauddin arrived at Narayangunj to join a group of minstrels, where the instrument dhol, an indigenous Bengal drum, was frequently played by them. Travelling along with these musicians Allauddin reached Dacca. He learnt to play the dhol with great ardour. The minstrels played with Jatra Music group. Allauddin learnt to play some typical Jatra instruments like the harmonium, tabla, clarionet, trumpet, pakhawaj and dhol. Meanwhile Allauddin's family was unaware of his whereabouts. They tried to locate him and finally gave up search and eventually hope too!

From Dacca Allauddin reached Calcutta. Disillusioned, he roamed aimlessly in the big cruel city. The very first day, after a day's fast, he drank water from Ganga being extremely thirsty. To his surprise the water tasted saltish. On the following day, Allauddin, feeling totally lost was on the verge of breaking down. He did not know where to turn and what to do. A Sadhu near the river told him to take a dip in the water and proceed straight ahead. Allauddin following the directed path, arrived at an open eating house for the poor. There, he was allowed one free meal a day.

During the night, Allauddin slept on the verandah of a house. Next day, he awoke and found to his dismay that the bundle of clothes and a few rupees that he possessed were stolen. But, a kind hearted doctor Kedarnath, hearing the lad's

plight and ambition, took him to Nulo Gopal, the state musician of Maharaja Jyotindra Mohan Tagore of Pathwaghata.

Gopalchandra Chakraborty alias Nulo Gopal was one of the foremost contemporaries in Dhrupadas. His right hand was out of shape because of paralysis. He was an orthodox Brahmin. Being a Muslim, Allauddin took a pseudonym, Prasanna Biswas. He was afraid that he would be thrown out if Nulo Gopal found out his real identity.

Thus began Allauddin's initial training. Nulo Gopal taught him Sargam for almost seven years and alongwith it three hundred sixty paltas. Then the death claimed him. But by this time Allauddin's musical sense had grown to such an extent, that he could notate anything that he heard, either in his mind or on paper.

After Nulo Gopal's death, Allauddin was left without a Guru. During this time, he took up an assignment at Girish Theatre. It was for a paltry sum of one rupee. This time also, Allauddin joined under a pseudonym.

Allauddin was introduced to Swami Vivekananda's brother, a musician and composer, Hubu Dutta. He was well conversant with Indian and Western music and conducted a Chamber Orchestra. This enabled and inspired Allauddin to form his own Maihar Band later with orphan children. He was a zealous student and learnt violin from an Anglo-Indian gentleman named Lobo and alongwith his mridanga and tabla from Anandobabu. Allauddin also learnt to play shehnai, nakara and tikara wind instruments from Hazarilal Ustads of Mechua Bazar.

In the meantime Fakir Aftabuddin found out his younger brother at a concert and compelled him to return home. There was much rejoicing in the family though it was short-lived. To put a stop to all his endeavours Allauddin was betrothed to Madan Manjari.

But Allauddin's inveterate passion for music started beckoning him. This fascination made him run away from home again. In his quest, he left his young bride who was unaware of this act. Allauddin was conscious that his pursuit was incomplete. He travelled to the great connoisseur of music, Zemidar Raja Jagat Kishore Acharaya who found young Allauddin a keen and enthusiastic learner and recommended him to the renowned sarod player Ahmed Ali, who at the request of the Raja and also seeing the talent in the young man, took Allauddin as his disciple.

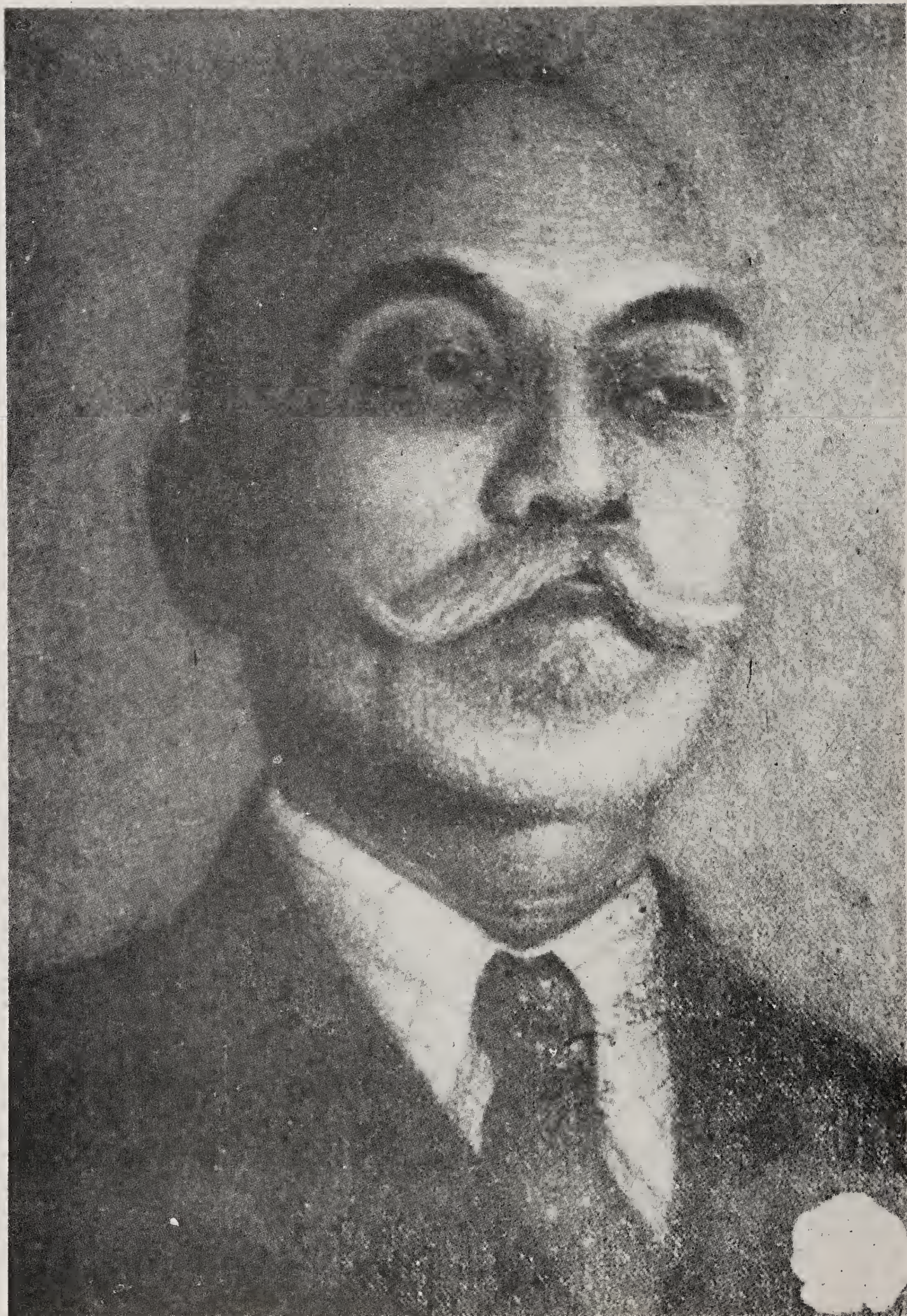
The music teachers made their students do all sorts of household chores and adamant as he was to learn music, Allauddin never wavered from doing for his Ustad, anything that he was asked to do. In spite of doing all odd domestic jobs for Ahmed Ali, he found time to learn fast and practise vigorously. After a couple of years while he was practising to play the Aalap, Ahmed Ali returned home unexpectedly, and was amazed to find his student practising the secret Aalap in his individual style. The Ustad was so enraged that he almost threw Allauddin out of the house, because like most Ustads Ahmed Ali stressed that certain things were not meant to be passed on to outsiders. These were strictly for the nearest kith and kin. But then anger soon gave way to affection. He advised Allauddin that he had learnt enough, and should go out in to the world and be on his own, as the saying goes, "Sikkha Dikkha Parikkha."

Merely by Allauddin's sheer dedication and perseverance, Ahmed Ali then continued teaching him seriously the style of his tradition. Allauddin accompanied him on concert tours to various cities. Ahmed Ali was addicted to drugs and alcohol. Aware of the bad habit of his master, Allauddin stored away his entire earnings without his knowledge, lest he should spend all the amount on drinks and drugs. Thus he amassed quite a large sum of money over the long period while accompanying Ahmed Ali to various concerts.

One day while they were in Rampur, Ahmed Ali's paternal



Baba Allauddin Khan in his youth



Baba sporting a Western dress



A portrait of Baba (Courtesy: Nalin Majumdar)



Sculpture by Ram Kinkar (Courtesy: Sangeet Natak Akademi)



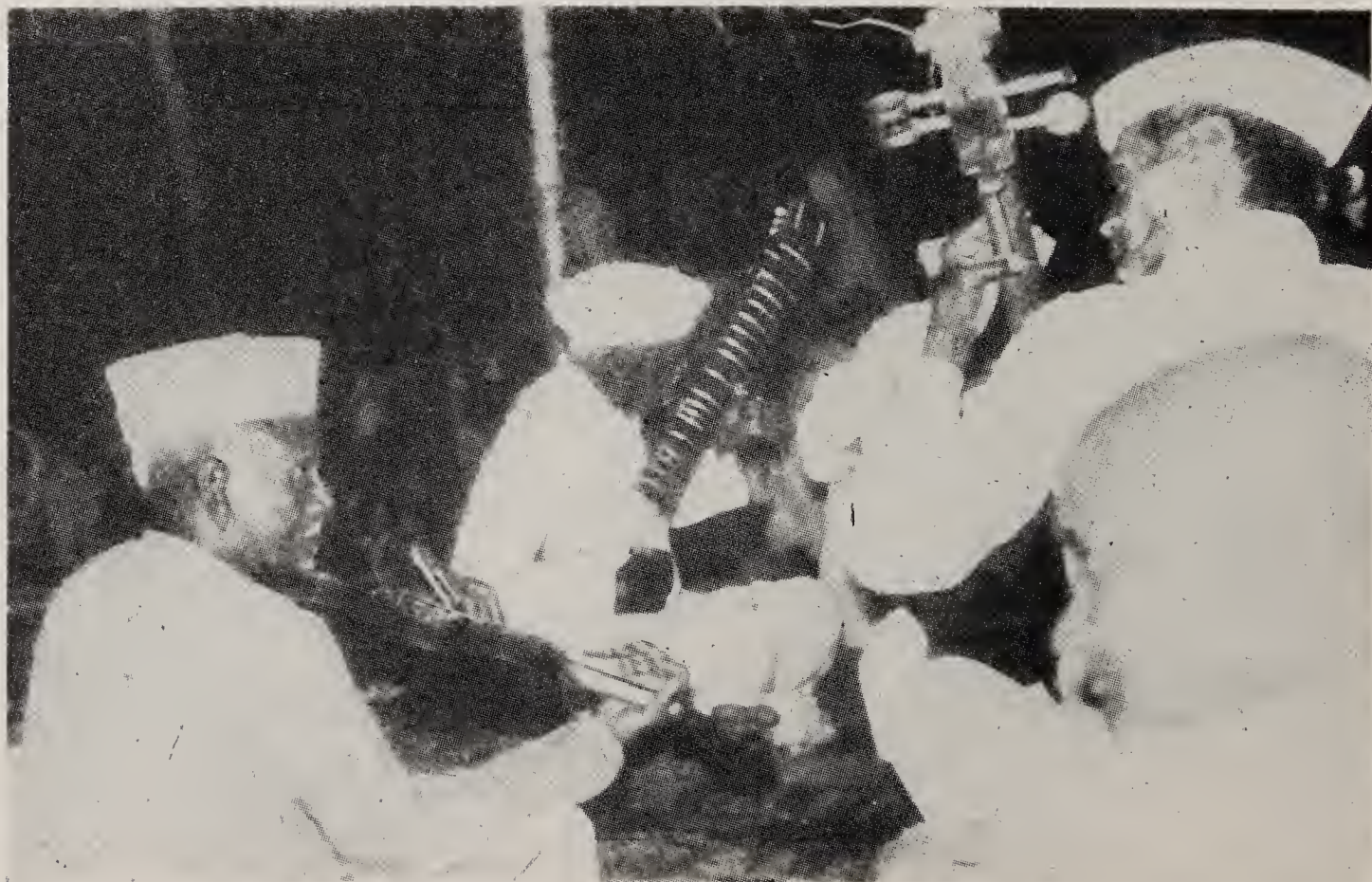
*Baba's wife, Madina Begum alias Madan Manjari—
Baba developed a new raga and named it after his wife*



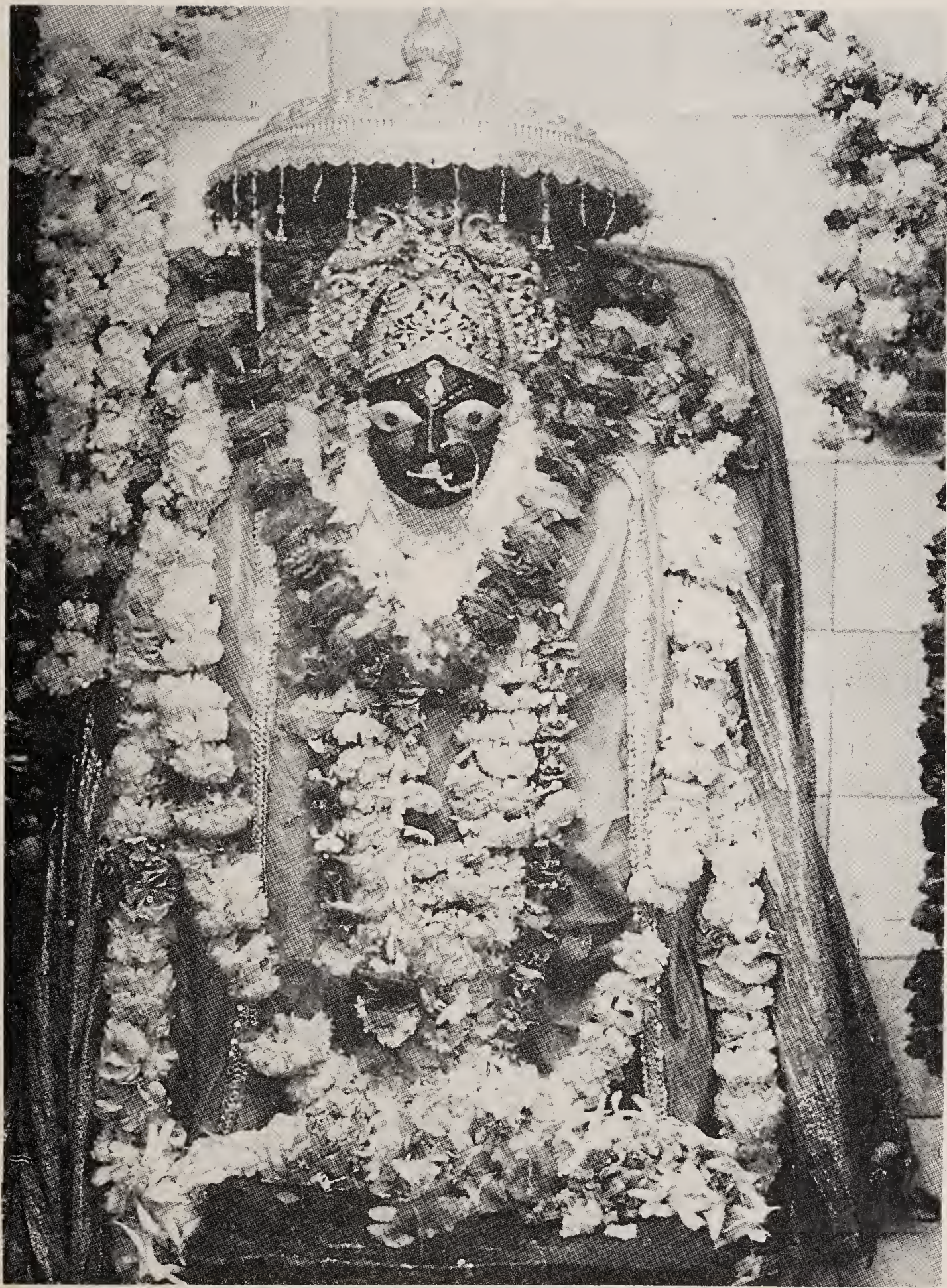
Baba's daughter Annapurna Devi playing the Sitar



*Fakir Aftabuddin, Baba's brother
and guru, with Dotara*



Baba with Violin conducting Maihar band



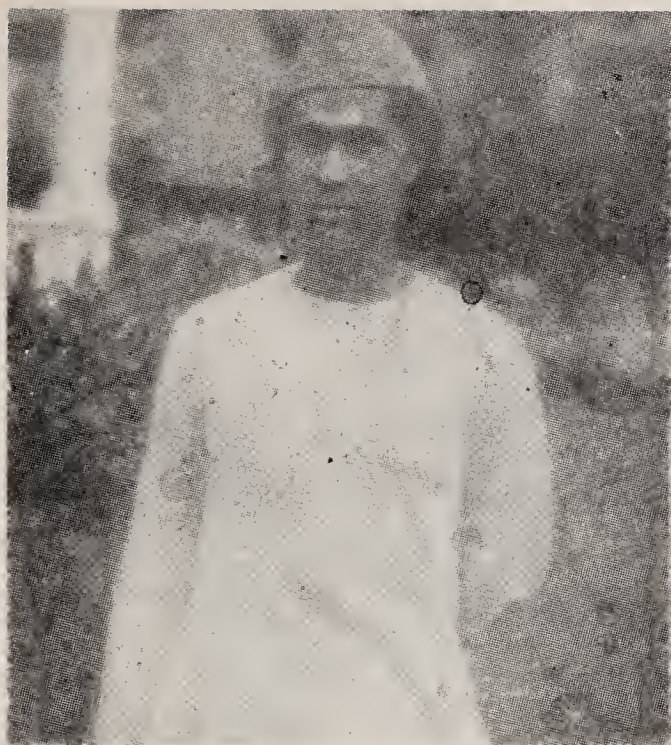
Ma Sharada, the deity whom Baba worshipped



The temple of Ma Sharada at Maihar



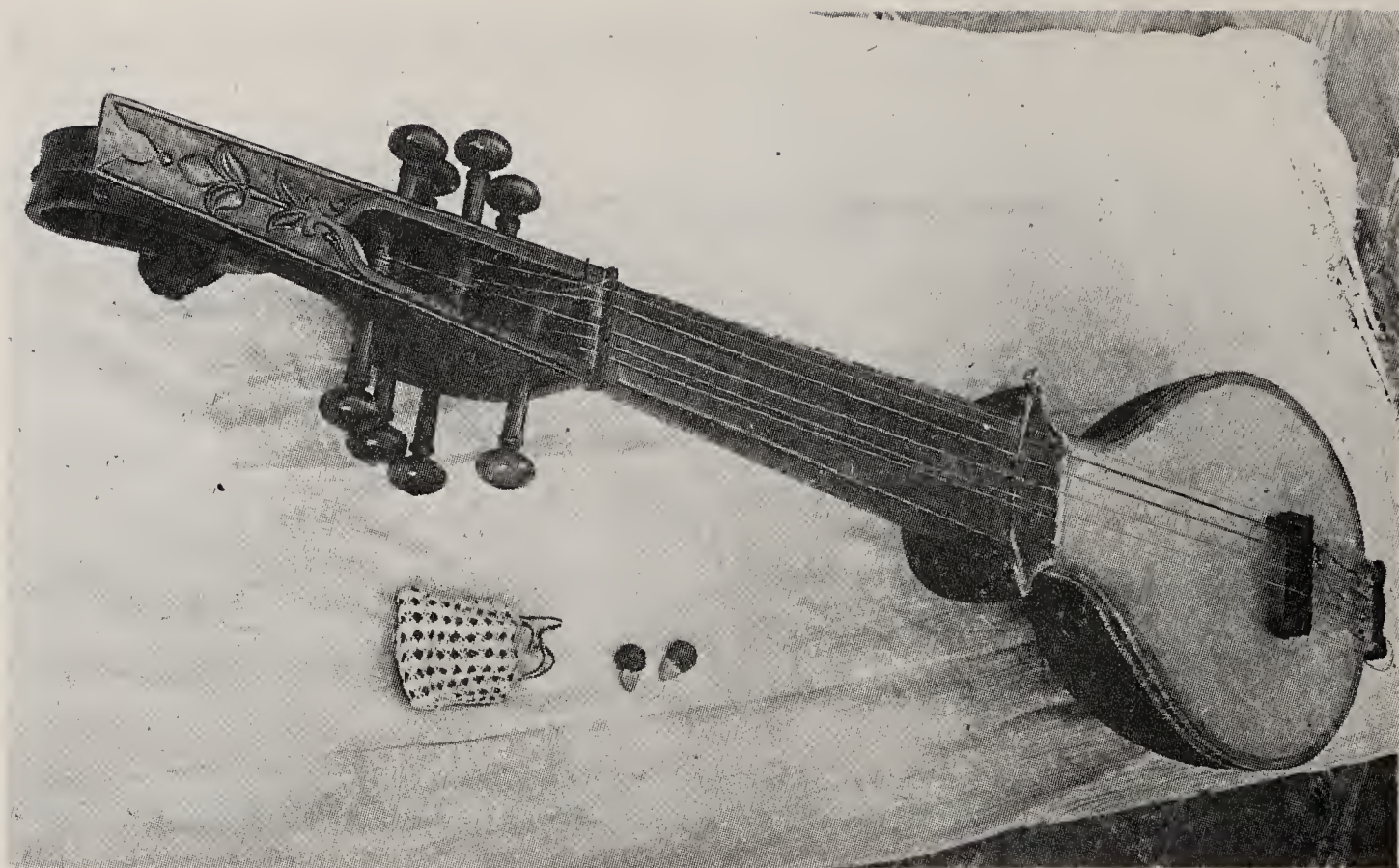
Quiet rests the soul—Baba's Majahar: Ustad Ali Akbar Khan, Baba's son paying a silent homage



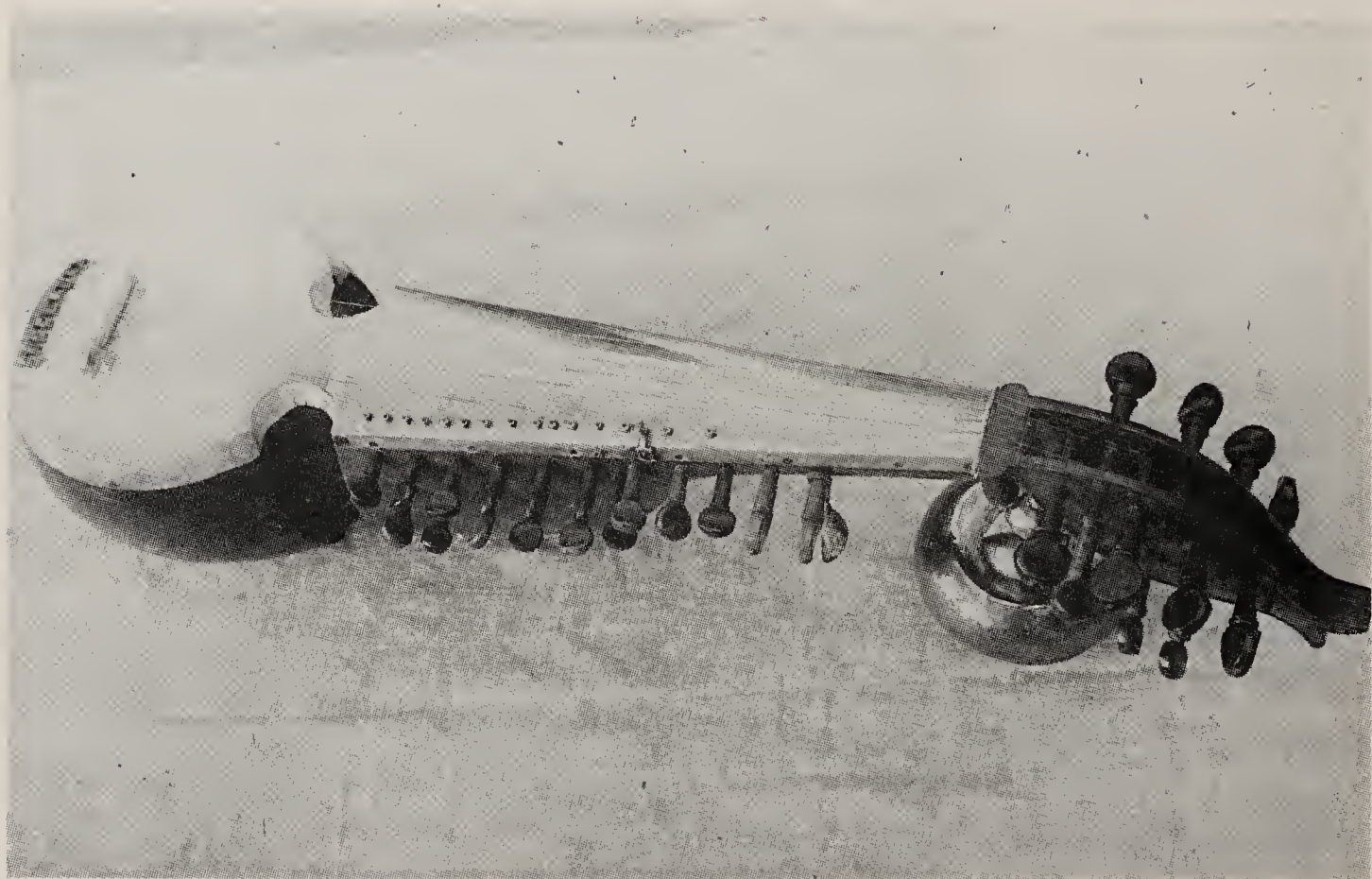
Timir Baran Bhattacharjee, Baba's first disciple (Courtesy: Indranil Bhattacharjee)



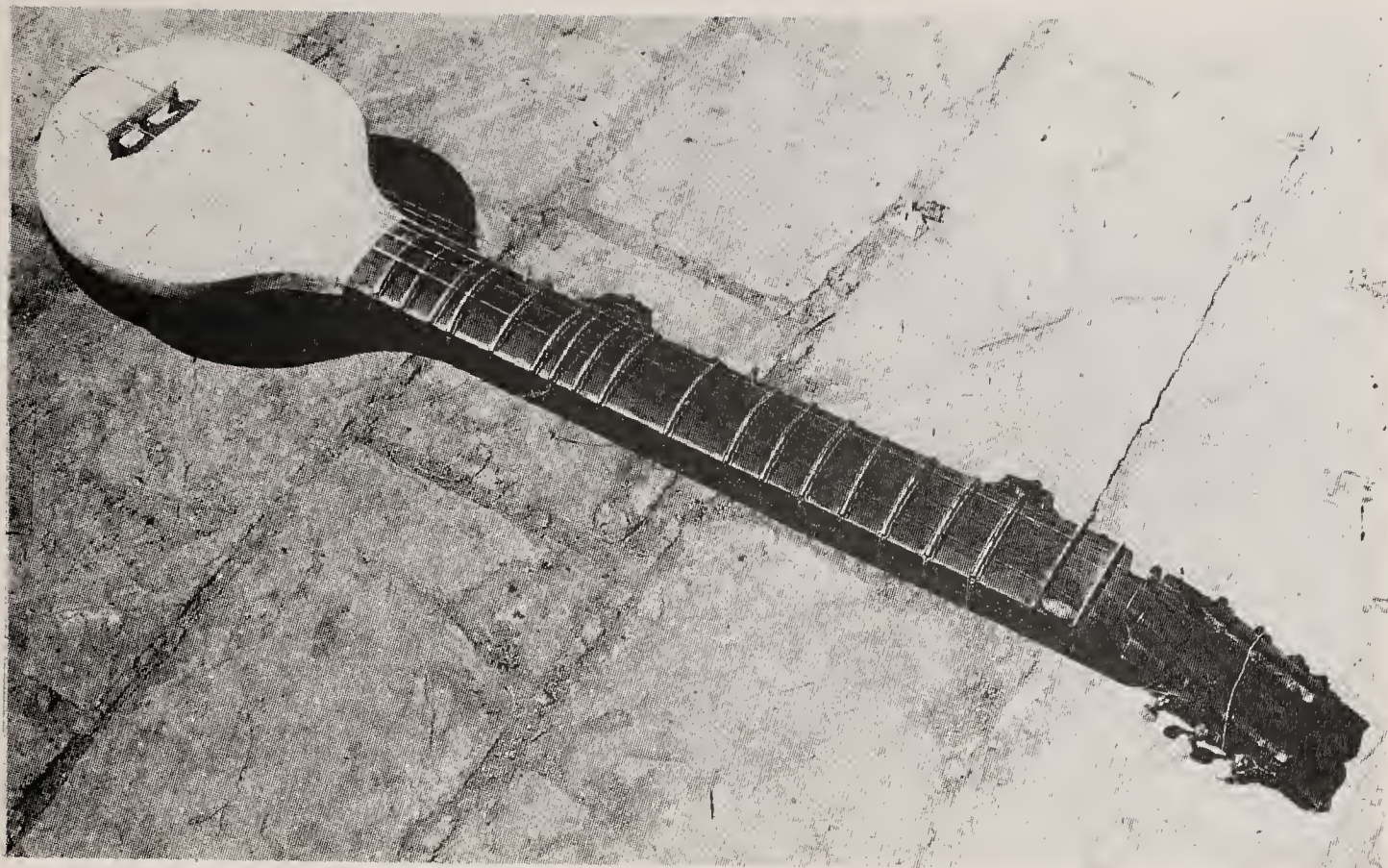
Another distinguished disciple of Baba, Nikhil Bannerjee—Sitar Maestro



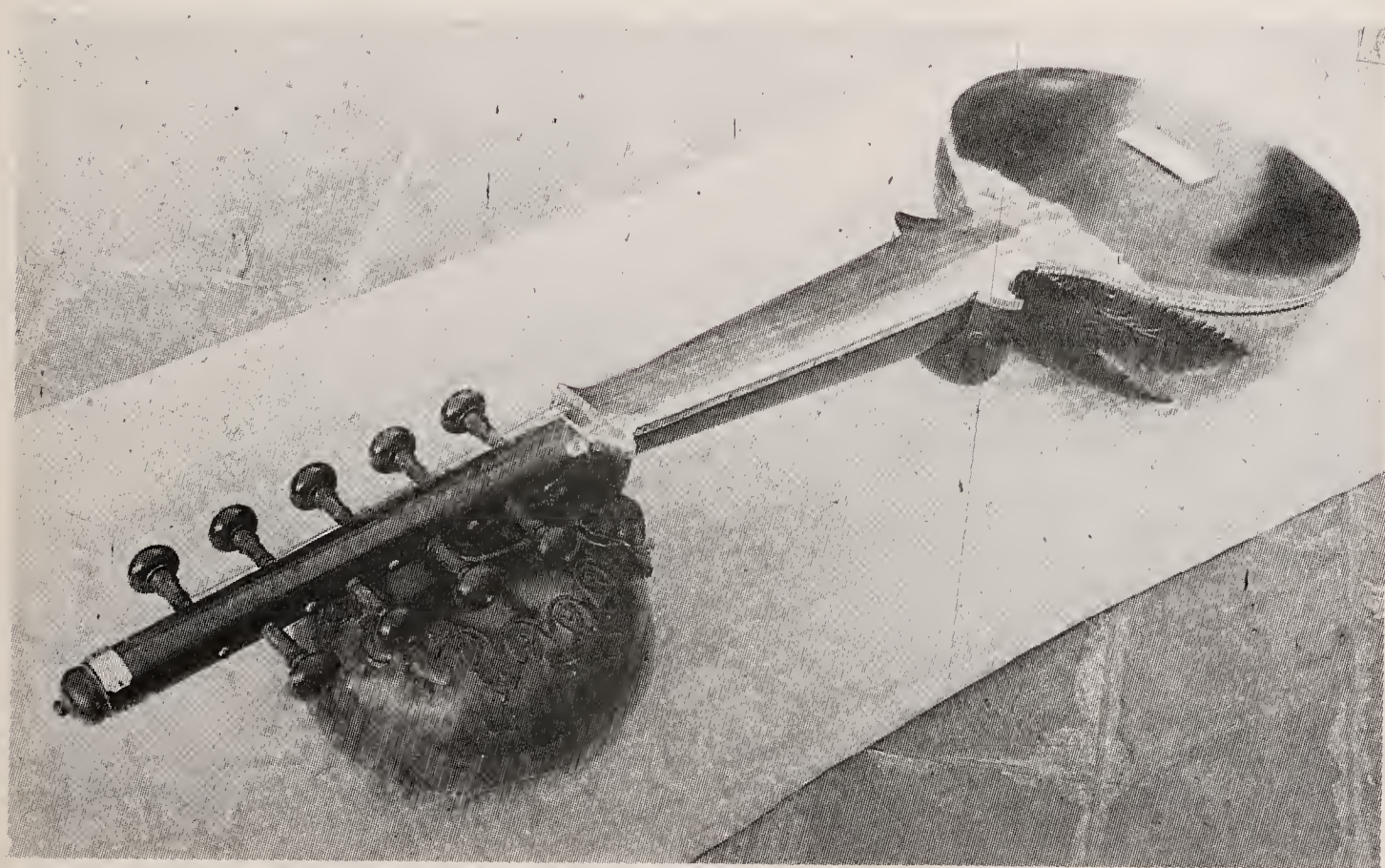
Creation of Tansen's Rudra Been



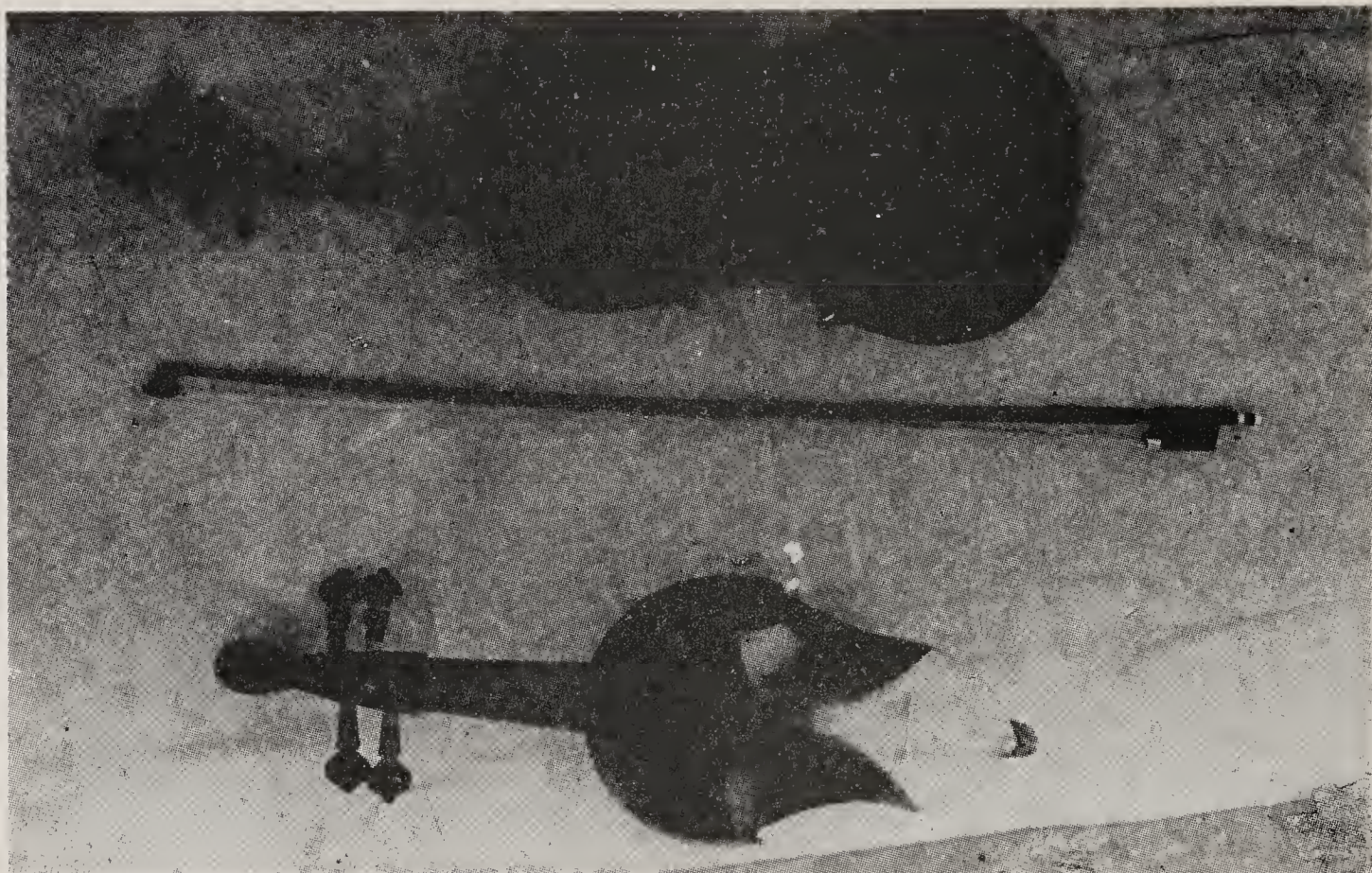
Sarod



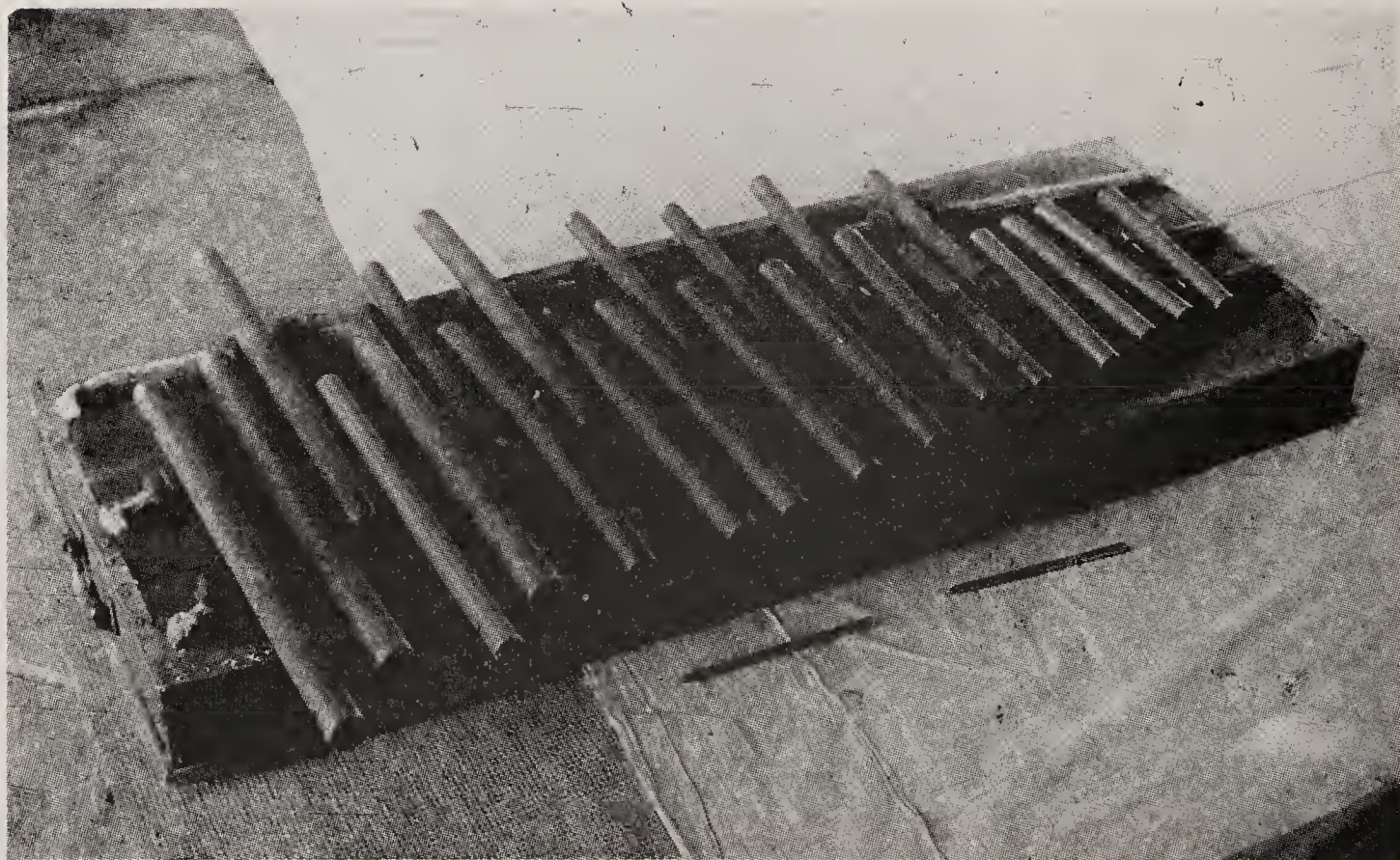
Sitar Banjo used in Maihar Band,



Sur Singar



Sarindra and Chandra Sarang



Baba's creation—Nal Tarang

grandmother told Allauddin that she felt that his training was incomplete. It was suggested that he should seek and gain more knowledge from another Guru. While leaving with a heavy heart, Allauddin handed over to his Guru the entire hidden earnings. The grandmother as well as the Ustad were bewildered at his honesty and samaritan gesture. They were too astounded to utter another word, but allowed Allauddin to part with their blessings.

Rampur was then the most important seat of Hindustani classical music with almost five hundred famous court musicians who adorned the Rampur Nawab's Palace. They were exponents of Dhrupad, Dhammar, Khayal, Tappa and Thumri as well as some of the greatest Kathak dancers. There were some of the top instrumentalists who were proficient in been, sursingar, rabab, surbahar, sitar, sarangi, shena, flute, pakawaj, tabla and various other instruments. All these musicians basked in Ustad Wazir Khan's glory. They centred around him as he was the Nayak Gayak and Principal Court Guru.

It was almost six months before Allauddin could meet Ustad Wazir Khan. The sentries never allowed him to enter his mansion. He became so desperate that he decided to take his own life. And as a last resort bought four tolas of opium in case he failed to meet the Ustad.

One fine evening, His Highness Nawab Hamid Ali Khan Bahadur, the Ruler of Rampur, was on his way to attend the Theatre. He often frequented musical plays and dramas which he wrote himself and these were set to music by his Guru Wazir Khan. Allauddin used this opportunity and prostrated himself before the Nawab's horse-driven carriage, which stopped just before him. The sentries immediately gathered around him to clear off the road, the onlookers huddled and soon there was a commotion. They were about to beat him when the Nawab intervened having been distracted to the noise caused by this incident. Allauddin

carried a letter written in Urdu from a Moulvi. It suggested that Allauddin wanted to learn music desperately and due to failure in meeting Ustad Wazir Khan he was determined to commit suicide and thus none should be held responsible for this act. The letter was shown to the Nawab. After going through it, the Nawab asked his men to search him further and recovered opium from his person. The Nawab was simply perplexed to know the reason of such a desperate step. He could not believe that anybody having such a passion for music wanted to take such a drastic measure because he was unable to meet his chosen Guru. He asked his men to return to his palace and did not visit the Theatre that evening. The Nawab was not only a great patron of music and culture but also a great connoisseur, a versatile musician and litterateur. He put Allauddin to various tests and trials.

First, he enquired of him as to how much he knew about music. Allauddin told him about the instruments that he could play, mainly the sarod. Hearing that, the Nawab had his attendant brought in all the Indian and Western instruments! He had about fifty varieties. Young Allauddin played them all expertly. The Nawab was truly amazed. Then he asked him: "What else do you know?" Pat came the answer: "I can notate anything and everything that I hear." Nawab said: "Is that so? Can you notate what I will sing?" "Yes", was the confident answer. Hamid Ali Khan was not a great singer but he knew thoroughly different styles of singing and started singing short pieces.

Allauddin who was given paper and pencil had already started notating and sang back the pieces. By then, the Nawab was really wonder-struck finding such a marvel of talent and at the same time a little annoyed, too, seeing the pluck of the young man. So he started singing some Gamak Taans hoping to put the boy off. Allauddin could notate that too. By then he realised the Nawab's annoyance on seeing his red and flushed face. So he acted immediately by showing his extreme humility and said, with folded hands: "No Hazoor I

cannot do notation of this. You made it too difficult for me.” That pleased the Nawab immensely. He said: “Yes, Yes, you need more Taalim but actually you are quite good as you know.” Saying this, he called his attendant and told him to call Ustad Wazir Khan immediately.

All arrangements were made for the grand “Ganda” ceremony which was followed with trays filled with gold coins, sweets and cloth materials which according to the custom are supposed to be given to the Guru. Thus Ustad Wazir Khan tied the Ganda on the right hand of Allauddin. The Nawab also arranged some sort of financial prop for Allauddin’s sustenance by asking him to play the violin for the Rampur Band, for which he would get twenty five rupees each month. The Rampur Band consisted of a group of seventy musicians with all time greats of their class and styles. Allauddin had rented a large room above the ground floor of a building. After spending the whole day at the Music Club where they also rehearsed the band some of the eminent musicians such as, Enayat Hussain, Saswanwale, Haider Khan, Raza Hussain, the vocalists, Mohammad Hussain, the beenkar, Nasir Ahmed the surbahar, sitar, Fida Hussain, the sarodist used to stop over—Allauddin had a huge pot of tea brewing ready for them. They used to spend a couple of hours with him. After gossiping they would start talking of other musicians mostly criticising their way of singing or imitating them which ignite their egos and would start showing off by singing rare “Bondishes” of their own Gharanas. This was a windfall for Allauddin and through many years this went on specially during the first two and a half years, after his becoming the disciple of Wazir Khan and when he was not given any time or opportunity by his Guru to learn. He learnt thousands of rare Dhrupad, Dhammar, Khayal, Tappa, Tarana and Gat compositions from great musicians, whom he always acknowledged as his Gurus, contrary to the most musicians one finds today who, in spite of learning or copying other masters, never acknowledge it and instead attribute that to their father and Gharana only!

It was during this period that the family came to know of his being in Rampur and again prevailed upon him to return home. With great reluctance he went with them and found to his utter frustration that they had arranged a second marriage for him. This time it was with a paragon of beauty, for they thought that the charming bride would put an end to his zeal and passion for music and would bewitch him to stay at home permanently. But to their utter despair, this effort also failed to prevent him from playing the fugitive. Allauddin could not resist his wanderings in pursuit of learning more and left the house for Rampur. Consequently, the whole frustration of their failure to check Allauddin fell on the innocent bride. She was pained by their affront and remarks insinuating that her beauty had no worth at all if it could not charm the spouse. This was too much for the young bride to endure; so she made an abortive attempt to commit suicide. A telegram was then sent to Allauddin care of Ustad Wazir Khan narrating the incident. For the first time Wazir Khan was forced to think about Allauddin's antecedents. What was all this about? He asked Allauddin while handing him the telegram. Casual and detached as he was, he described the incidents of his two marriages. Ustad was taken aback on hearing the tale and thought that he was a crazy man for having forsaken all the worldly pursuits for his love of music. He felt guilty and repentant having neglected this young man all these years and said: "I promise to teach you like my own son henceforth. But for God's sake do go to your home first and set the things right there and then come."

This paved the way for his formal training from Ustad Wazir Khan after having mastered the basics earlier.

It may read like a fairy tale, seemingly unbelievable but true. His quest for music brought Allauddin to Rampur from an unknown place of East Bengal and after years of rigorous training and practice his Guru advised him to go out into the world and spread music to the deserving students. Thus after about a year or two in his hometown and in Calcutta

Allauddin was offered a job by Shyamlal Khetri, a Raees (aristocrat) and harmonium player of repute from Calcutta in a small native state known as Maihar in Madhya Pradesh. A small town, it was surrounded by Vindhya mountain range. Baba became a great devotee of Goddess Sharada when he came to Maihar and went regularly to pay his respect and have darshan by climbing the five hundred steep steps daily. Brij Narain Singhji the Maharaja of Maihar, who was friendly with Shyamalal Khetri wanted him to search for a versatile musician who could teach him vocal music and different instruments. Thus Allauddin Khan became the Raj-Guru and the Principal Court Musician of Maihar and stayed there till his last breath.

His remuneration was quite small compared with other Court Musicians of his status in larger native States such as Baroda, Gwalior, Indore and Mysore. Though he was invited for such a job in some of these large States later on, he did not want to leave this little place that he liked with its "Maa Sharada" and the Maharaja who gave him love and respect deserved by a Guru.

II

Family and Guru

THE LADY WHO was almost hidden in the background before Baba's turbulent personality was his wife, Madan Manjari. She had little inclination for music. But once suddenly Madina Begum, as she was called decided to play harmonium. Maharaja Brijnarain Singhji of Maihar, a disciple of Baba, came to know of this and immediately presented her with a good pedal organ to fulfil her love for music.

She never rendered any particular tune based on classical raga. It was one of her own innovations played with an uncanny monotony which infused an eerie feeling in the atmosphere. Baba used to be amused at her renderings and often commented, "Listen to what she plays, it is neither folk nor classical. She is constantly creating her own music." One day he named a particular tune of hers and developed it as a raga and affectionately titled it as "Madan Manjari".

Baba had three daughters, Sarija, Jehanara and Annapurna. Sarija was married off in her early age. So was Jehanara. But due to the maltreatment that Jehanara received from her in-laws and because of her love and pursuit of music, she became very ill and died very young. They had even burnt her tamboora in a bid to thwart her musical development. That hurt Baba with a lingering anguish. He composed a song in Bhairavi for her tragedy and paid her a lyrical tribute.

The mishap with his second daughter made him apprehensive of Annapurna's future and so Baba made a vow not to let marriage shatter music again. Once assured of her dedication, he took great interest in teaching her music with loving care. He was very pleased with his daughter's aptitude for learning, so much so that after a few years training on sitar, he imparted to her the most intricate and scintillating Baaj of the Been Anga on the instrument surbahar. Ravi Shankar came to Maihar in mid 1938 and started learning sitar as well as the surbahar. He was married to Annapurna in 1941. They performed duets for years on surbahar in Delhi and Bombay. Later Ravi Shankar gave up surbahar and concentrated mainly on sitar. But Annapurna religiously kept on playing the surbahar only. Though she was reluctant in giving solo public performances, yet she played some selected concerts of surbahar duets with Ravi Shankar in Bombay and Delhi in the late forties and early fifties.

Ravi Shankar, in his autobiography *Raag Anuraag* paid a rich tribute and said: "I consider Annapurna as the foremost exponent of surbahar in the country."

* * *

THE HISTORY OF musical heritage relates that the Hindustani system of music would have almost gone into oblivion at the end of the fifteenth century, but for Maharaja Man Singh of Gwalior (1486-1516 AD) and his Maharani's pioneering initiatives that awakened renaissance of North Indian classical music. Even Maharaja Man Singh's premature death did not deter his Maharani Mrignayani in nurturing the glorious tradition and history of Indian classical music. In fact it was the Maharani's patronage which shaped Tansen's career into the glory of immortality.

Tansen derived his inspiration from his Guru, the legendary Swami Haridas of Vrindaban, and blessings from his foster father Peer Mohammed Gaus, a great Sufi saint

who lived in Gwalior. He was the court musician of the great connoisseur of classical music Raja Ram, the ruler of Rewa State. His name and fame reached the Moghul ruler of India, Akbar, who wanted to have Tansen as his court musician. Raja Ram parted Tansen's company reluctantly and with great sorrow. Tansen was finally honoured in the grandeur of Emperor Akbar's court. The emperor was so pleased that he garlanded Tansen with his own bejewelled necklace. He bestowed upon him the honour of being one of his "Navratna". This placed Tansen on a sure footing for reviving the musical heritage of northern India with utmost devotion and saving it from the brink of extinction. He was blessed with four sons named Surat Sen, Sarat Sen, Tarang Sen and Bilas Khan who kept the tradition alive.

The sons who inherited their father's rich tradition established and spread his great contribution to music for almost three centuries. The descendants of Bilas Khan came to be known as Rababiya Gharana. The lineage from the other sons was recognised as Senia Gharana. The Beenkar Gharana started from his daughter Saraswati who, along with her husband, spread and occupied the most prestigious position amongst the musicians.

Ustad Wazir Khan, the great Guru of Ustad Allauddin Khan, belonged to Beenkar Gharana and was counted among the top most exponents of the tradition.

Ustad Wazir Khan was born in *circa* 1860. His father was the famous Beenkar Amir Khan, who was the court musician of Rampur during the reign of Nawab Kalbe Ali Khan.

Wazir Khan learnt the intricacies of been, sursingar, rabab, dhrupad, dhammar singing from his father before he reached his teens. The other teachers of Wazir Khan were mostly his relatives belonging to Beenkar and Rababiya Gharanas, who were keen to impart their knowledge and training to him. They were aware that Wazir Khan would bring fame and glory to their respective Taalim. In the

bargain, the student gained the most in instrumental and vocal music.

Wazir Khan replaced his father as a court musician of Nawab Hamid Ali Khan in Rampur. He kept expanding and innovating his knowledge from music to musicology. He was an avid reader and a scholar and was also well versed in Hindu mythology and literature of various languages, like Hindi, Urdu, Arabic, Persian and English.

In his later years while residing temporarily in Calcutta, Wazir Khan gained profound knowledge in Bengali literature too.

This versatile, legendary master musician composed poems and dramas in Hindi. Later on he took to painting. Some of Ustad Wazir Khan's relations were the court musicians of Benaras. An affluent businessman was his mentor and both of them travelled extensively throughout the length and breadth of the country.

During his travels, Wazir Khan left his impression wherever he went. He visited the courts of Darbhanga, Indore and the court of Nizam of Hyderabad. He also visited Madras. The elite of Calcutta, for example, nawabs of Metiabruz, Jyotindramohan Tagore and his family Raja Dulisheel, Zemindar Tarakaprasad Ghosh, and Zemindar Jadavendra Babu were among his great admirers.

From Calcutta the Ustad proceeded to Rampur with his elder son Nazir Khan. Ustad Wazir Khan was offered various prestigious posts at different centres but he declined all deciding in favour of Rampur. As long as he was alive, Ustad Wazir Khan remained loyal to the Rampur Court. Ustad Wazir Khan during his life span remained in the exalted position of being undisputed maestro in the field of Hindusthani music.

Wazir Khan loved playing the sursingar though his main

forte was been. The Maestro seldom performed outside the domain of nobility though he received many offers to do so. Amongst his most renowned disciples were Baba Allauddin Khan, Ustad Hafiz Ali Khan and many other luminaries.

III

Contribution to Indian Music

EVEN WHEN USTAD WAZIR Khan was less attentive to Allauddin, Baba continued to learn. He received valuable training on musical discourses on various aspects and imperatives of Indian classical music. It was in the highest technical order of vocal and instrumental music from various masters. He received training and learnt the many traditional aspects of Senia Beenkar Gharana from Ustad Wazir Khan. These were Anibaddha Aalap, Bavdhan, Kaid Barahat Rupak and Jod. In different treatments of vocal music, been, sursingar in drut Jod and Jhala, he mastered the Angas known as Ladi, Ladlaapet, Ladguthao, Taraparan, Kattar, Thok Jhala and other various types of Thala. This was followed by Masitkhani, Rezakhani and various styles in Gatkari. He learnt these Angas on Sursingar and Rabab but transformed them all on sarod.

Baba learnt the approaches of four different Baanis to Raga Aalapana known as Dagar Bani, Gaur Bani, Nauhar Bani and Khandar Bani. Apart from Wazir Khan, he learnt from other great masters various Bandishes of Dhrupad, Dhammar, Khyaal, Tarana, Tirbat, Chaturanga, Tappa, Thumri and Dadra. This included varieties of Taana, mainly Sapat, Chut Gamak and Halak. He was a master drummer, having learnt from his childhood days varieties of percussion and drums from his elder brother Aftabuddin and different

Gurus. This made Baba a great Laydar, a Master of Rhythm and he came to be known as “Chhanda Raaj” King of rhythmic or metric pattern.

One noticed his love for rhythmic intricacies or even teaching by means of fun and frolic while imparting training to Ali Akbar Khan and others. Having acquired intense depth of musical faculty and its various branches, his mature and creative mind expanded to unfathomable proportions and height.

Till about fifty years ago the musicians mastered the specialities of his Gharana or his own “innovation” only. Thus one found each of the great renowned masters specialising in one particular sphere, such as one musician was known for Vilambit, slow part, and the other for his Drut, fast part virtuosity. Even in Drut, some for Sapat Taan, some for Halak Taan, some were known for singing Tarana or Tappa, others excelled in metric divisions of Taalas or in the semi-classical styles of Thumri or Dadra and some on instruments.

In the same manner among the instrumentalists some were famous for Aalap, Jor, few for Vilambit Gat and left hand meends. Some for Drut Gat and Todas, Some for Sapat and others for Drut Taans—and few mainly for Jhala. It was Allauddin Khan who broke this barrier of specialisation. With his vast knowledge, he broadened his canvas and his repertoire as an instrumentalist.

He was most probably the first artist to deviate from the orthodox tradition and created a scope of development in string instruments which was well ahead of his time and culture. This remarkable achievement was possible through his precision and versatile competence in the sphere of classical music.

Allauddin never announced the Gayaki Anga. He upheld in his teachings demonstrations of vocal intricacies,

Alankaras superbly maintaining an artistic harmonic blend. Baba would often render two taans and on many occasions, his profound love and spiritual realization were perceived. He often told that a beautiful woman did not require any ornament. While teaching, he would start singing through various songs. Vilambit Aalap, Vilambit Jod, Madhya Vilambit Jod, Madhya Jod, Drut Jod, Ati Drut Jod were taught in the order of succession.

Before this, Trital was prevalent on string instruments. Baba introduced to public, the uses of Rupak, Jhap Taal, Dhammar, Panchamaswari, and off beat taalas having five and a half to six and a half beat matras in Gatkari.

At present Masit Khan Gats are regarded as Vilambit Gats. But previously Masit Khani Gats were rather of Madh-Vilambit Gati other than Ati Vilambit Gati. Allauddin Khan introduced his own Vilambit Gati for the Ati Vilambit Gati of today which is practicable for a wider Vilambit Baaj. Apart from this, Baba presented different Vilambit Gati on Trital, commencing from various particular matras as well as for "Som" which were based on Nawab-pasand designs, possessing various traits of Vilambit tempo and Baaj which he had played in the royal courts of Nawab Hamid Ali Khan.

Today, Ali Akbar and Ravi Shankar are carrying on this renaissance on string instrumental music. Directly or indirectly most instrumentalists have been influenced by this new vogue, whether they like to admit or not!

Baba enriched the existing Sarod Baaj by adding Krintan, Zamzama and other ornamentations mainly used on sitar by some Sitarists. He also added four strings on the side for special effective resonance on sarod. He was a creator of many new ragas, namely, Hemant, Hembehag, Prabhakali, Subhawati and Kaushik Bhairava. He created numerous Taalas also. His song compositions for vocal and instruments run into thousands. He raised a new standard in the field of orchestration, working and experimenting on Maihar Band, a

small Chamber Orchestra which was initiated by him in the early 20s. This comprised little orphan boys. Several new instruments designed by him were used by this Group as for example the chandra sarang, sitar banjo and nal tarang. Two of Baba's disciples Timir Baran and Ravi Shankar, were inspired by his orchestral compositions initially in their own sphere of specialization.

Gharana is an important term. It belongs to a particular place, being the seat of culture or inherited from the pioneer or maestro who established his own tradition, by his personal ingenuity. From these points of view one can say that his disciples belong to Seni Maihar Gharana.

And last of all a word about Allauddin Khan as Guru. He suffered so much for all those years of learning because most of his Gurus were so miserly in teaching and parting with their knowledge of performing arts. That made him so eager to impart and to share the immense musical knowledge that he learnt and created. And a galaxy of disciples—Ali Akbar Khan, Ravi Shankar, Annapurna, Timir Baran, Nikhil Banerjee, Pannalal Ghosh and so many others—reflect the glow of this resplendant flame of Indian music.

Notes

Aarti

Praying done by a priest in a temple with lighted lamps at twilight. This is the time between dusk and when day light fades away. The raga played at this precise moment is known as Saodhiprakash Raga.

Ahmed Ali

A court musician of Muktagacha. It was from this noted Sarodist that Allauddin began his initial learning.

Aalap

Introduction. Faithful singing or playing of a tune, especially a conventional one, in Hindustani music. Conventionally it is insisted that the vowel 'AA' be employed to realize the Aalap. However analogous musical elaboration in instrumental melodic music in slow or medium tempo is also known as Aalap.

Baijis

Professional nautch girls.

Baytul Muqaddas

A holy place of the Muslims.

Bida of Paan

Bundle of betel leaf better known as *paan* in India. A plant grown in India and chewed along with areca-nut.

Court Musicians

Musicians who were the benefactors of Badshah or Nawabs and performed solely for them in the courts to amuse them. They were well looked after financially and given all material comforts.

Baba Allauddin was the court musician of Maihar. He lived there throughout his life and breathed his last. Maharaja of Maihar Brijnath Singhji, was his most ardent and devoted disciple.

Dancer

A performance of body movements along with rhythmical steps, alone or with a partner or in a group.

Dancing

To move with measured steps, especially to music; to spring—to make to dance or jump, to perform or execute as a dance. A movement of one or more persons in rhythmic pattern—the tune to which dancing is performed, the musical form of a dance tune.

Dhrupad

Music which had almost faded away pre- and post-thirteenth century due to foreign invasions was reestablished at the time of Raja Mansingh Tomar of Gwalior (1486-1518). He

took the initiative to reorganise the shattered condition of Hindustani Marga Sangeet, especially the style and principle of Dhrupad singing and handed down to the succeeding periods. Dhruvapada (now known as Dhrupad) has only four stanzas—Tuk, Sthayi, Antara Sanchari, and Abhog—all in one raga-taala mostly in adoration of Gods and Goddesses.

The four major styles of Dhrupad are described as having been originated by the following musicians:

1. GAUWHAR—DAUD VANI
BY TANSEN—son of Pandit Makaranda Pandey, a Brahmin originally from Gaud Province.
2. DAGAR VANI (consisting of a considerable use of MEEND) by Shri Brijchandra, a Brahmin from the village Dagar near Delhi.
3. KHANDAR VANI (use of a very wide range of Gamaks) By Raja Sanmukhan Singh, a Rajput resident of Khandar.
4. BABA VANI

Drums

Percussion instrument made on hollow cylinder or hemisphere with parchment stretched over the other open side. Amongst the multitude of drums that are found today, the most popular variety in the North is tabla. It can be tuned with a hammer.

Durvasa Muni

A mythological saint known for his short temper and harsh words.

Flute

Musical instrument made of wood in the form of a pipe,

blown at the side with number of holes equidistant on the one side of the surface.

Freudian

Theory of psychologist Freud better known as Freudian theory.

Gharana

Gharanas flourished in North India under numerous Hindu Rajas and Muslim Nawabs. Each school is famous for certain characteristics of singing or playing like for instance Kirana school concentrated on major serious ragas in slow movement with long vistas. Here the teacher imparted his teachings orally to his students.

Goddess Kali

An awe-inspiring manifestation of Goddess Durga, depicted as extremely dark.

Guru

A teacher in both religious and secular sense. It is in Hindu scriptures: “Gurur Brahma, Gurur Vishnu, Gurur Devo Maheshvarah, Gurur Sakshat Param Brahma, Tasmai Shree Gurave Namah” thereby meaning “I bow down in homage to my Guru who not only represents the Trimurti (the three images of the Trinity—Brahma, the creator; Vishnu, the ruler; and the Shiva, the destroyer) but also the entire universe (Param Brahma) incarnate.” This explains the tremendous reverence given to one’s Guru throughout life. The Guru is not only a teacher as commonly understood but he is also the friend, philosopher and guide. Indians seek out their Guru not only in respect and love, but out of Dharma (dutiful action) during their whole life span and keep on meeting him again and again for advice.

Haaji

A Mohammedan who has performed pilgrimage to Mecca and Madina.

Hemangini Devi

Mother of Uday and Ravi Shankar. Baba Allauddin called her Ratnagarbha (Conceiver of Jewels). While her husband Shri Shyam Shankar was away in England she struggled hard to bring up her sons single handedly. She was simple, an unassuming lady. Her ancestral home was in Nasrathpur, Ghazipur District of Uttar Pradesh. Of her seven sons only four survived—Uday Shankar, Rajendra Shankar, Debendra Shankar and Ravi Shankar.

Instrument

A contrivance for producing musical sounds.

Jagat Kishore Acharya

Zamindar of Muktagacha who was a great connoisseur of music, art and culture. It was here that Allauddin arrived from Narayanganj and was given refuge by the Zamindar.

Jhala

To twist up a sharp and loud sound on string instrument. The mid-portion between introduction and concluding part.

Kali Siddha

A sage, hermit or person having attained divine grace through worshipping Goddess Kali.

Khayal

The Khayal style was introduced by Sultan Hussain Sarkie, a ruler of Janupur State. Later, between 1716 and 1748, it was improved upon and popularised by Niamat Khan, the greatest exponent of Khayal, who bore the penance of Sadaranga. His compositions are sung even today. He was an exponent and court musician of Emperor Ud Shah III of Delhi (1716-1748). Niamat Khan brought about a revolution in the then Indian Classical Music and established a distinctive style. Since then Khayal shares the position of prominence alongwith Dhrupad in our music.

Lord Shiva

Lord of the dance is manifested in an intricate combination of pure dance and mime. It is said that as Shiva danced his cosmic dance, five rhythms sprang from his feet. The dancer describes the five-fold cosmic activities danced by the God.

Creation	— Playing of the sacred drum.
Preservation	— The hand of the hope.
Destruction	— The holding of fire.
Abode of the soul	— Indicating the sacred foot.
Salvation	— Aspiring to the lifted foot.

Lord Vishnu

The second God of the Hindus triad (Trinity); He became specially the benefactor of man in his many Avatars or incarnations.

Maa! Maa!

A person crying out in religious fervour to the reverend Goddess Mother.

Maihar Band

A stepping stone towards the formation of Indian Band in the format of Western style. Baba Allauddin Khan was inspired by his disciple His Highness Brij Narain Singhji Maharaja of Maihar in this venture.

In Baba's earlier years, during his stay in Calcutta Swami Vivekananda's brother Habu Dutta taught him the formation of orchestra. Along with the various uses of instrument to be blended in the orchestra.

Baba was inspired and requested by the Maharaja to teach music to a group of orphan children left behind in an epidemic. They possessed no idea of music or had talent, depth and intensity of learning. Baba immediately adopted 28 such children and formed his own orchestra.

He was further stimulated with the idea of bringing for the purity of Indian rāgas and folk music in the form of western orchestra. This style was hitherto, unknown to music lovers of Indian classical music. The initial performance was in the year 1926 at Bhatkhanda Sangeet Mahavidyalaya. It became immensely popular and acceptable to Indian audience.

Mechua Bazaar

A retail fish market for selling consignments of fish by auction.

Moulvi

A muslim scholar or teacher.

Mridanga

An instrument of percussion shaped almost like a tom-tom.

Mr and Mrs Elmhurst

Leonard K. Elmhurst—a graduate of the Cornell University

Agricultural Programme. During the period 1922-24 Elmhurst was the Director of the Institute of Rural Reconstruction founded by Rabindranath Tagore.

It was Elmhurst who initiated a network of rural reconstruction services in the villages around Santiniketan and Sriniketan on scientific lines based on Tagore at Sriniketan.

Elmhurst and his wife Dorothy lived mostly in England after leaving India in 1925, but they remained dedicated to rural welfare in India through various activities. Elmhurst died in 1974. India lost a true friend and a world pioneer in the field of rural development and reconstruction.

Muktagacha

A province of East Bengal.

Mythological

Generally old traditional stories of gods or heroes, specially one offering an explanation of some fact or phenomenon, a story with a veiled meaning; mythical matter; a figment or a commonly held belief that is untrue or without foundation.

Nad Brahma

Our Hindu tradition teaches us that sound is God, that musical sound and experience are steps to self attainment. The highest aim of our music is to reveal the essence of the universe it reflects. And the ragas are means by which this essence can be apprehended. Thus through music, one can reach God and that ultimately "Sound is God".

Nad= Pure Sound

Brahma= The supreme creator, the imperceable and used frequently by practising musicians with philosophical reference.

Nakara

A kind of small kettledrum or war trumpet.

Nal Tarang

An instrument specially devised by Baba Allauddin made out of remnants of gun barrel. It is similar to the Western instrument Xylophone.

Narayan Ganj

An earlier province of East Bengal where Baba Allauddin Khan initially arrived after playing truant from his home Shivpur village in Comilla district (East Bengal).

Orchestra

Formerly Kes in the Greek theatre, the place in front of the stage where the chorus danced, now the part of a theatre or concert room in which the instrumental musicians are placed.

A large company of musicians (strings, percussion, woodwinds, brasses) playing together under a conductor, loosely applied to a small group.

Pakhawaj

A one-piece drum made of clay with two faces or heads tuned to different pitches. Today, however the body is made of wood. This percussion instrument was preferred for accompanying the singing of old style of serious Dhrupad and Dhammar singing. And also on instruments like been, rabab and sursingar.

Pandit Shyam Shankar

Father of Uday and Ravi Shankar. Initially he was a tutor to the Prince of Udaipur in 1900. Later, he was appointed the

Prime Minister in the State of Jhalwar in Rajasthan and enjoyed the confidence of the Maharaja Bhawani Singh.

A scholar of repute in Sanskrit and English, Pandit Shyam Shankar had been educated in India and abroad. He hailed from the village of Kalia in Jessore District, presently in Bangladesh.

When Uday Shankar grew up his father went to London where, apart from giving lectures and writing, he took an interest in presenting entertainment shows on Indian themes with locally available performers. He was extremely fond of music and arts.

Uday Shankar

Born in 1900 on 8 December in the city of Udaipur, Rajasthan. He was named Uday Shankar after the historic place.

As a youth, Uday was practically brought up on the various colourful festivals of Rajasthan, Uttar Pradesh and Bengal, till he was admitted to the Victoria High School at Ghazipur. Later after series of transformations, he went and joined JJ school of Art, Bombay in 1918.

In 1920 Uday sailed on the *SS Loyalty* for London to join the Royal College of Art. Rest is History.

Uday Shankar used to say: "I am dancing the life of people and their gods." He drew from Indian mythology the familiar images of gods and goddesses.

Professional Musicians

Musicians who perform professionally or earn money through music are known as professional musicians.

Ragas

The most accurate definition of a raga is that it is scientific, precise, subtle and aesthetic melodic form with its one

peculiar ascending and descending movements which consist of either a full octave or a series of six or five notes. Some of the characteristics which distinguish the ragas are:

1. The subtle difference in the order of the notes.
2. An omission of a jarring or dissonant note.
3. A slide from one note to another.
4. The use of microtones along with other subtleties which demarcate one raga from the other. There are 72 parent scales on which the ragas are based.

Raga Bhairavi

An Indian musical mode and one of the ten manifestations of Goddess Durga.

Ramayana/Mahabharata

It is believed by some mythologists that the actual incidents of the Ramayana and the Mahabharata took place in the millennia following the Vedic Period. The Epics themselves were composed later, only between 400 BC and the advent of the Christian era, thus taking about 400 years to attain their final shape.

These two epics do not deal with the subject of music as such, but they give an indication as to how music in both its religious and secular aspects existed. This was inextricably interwoven with the lives of the people. On the one hand it flourished in the Ashrams of Rishis and other religious institutions. On the other, it influenced the Royal Princes so intensely that music became indispensable in all their activities.

Thus they woke to music, bathed to music, dined to music, hunted to music, slept to music, conducted battles to martial music. There was music at all social functions, coronations and even funerals.

In the Mahabharata we find Arjuna as an efficient teacher

of music and dance. In observation we find that even ladies of respectable families learnt music and dance those days.

Rishi

Sage or poet. Man of great wisdom.

Santiniketan

Tagore's famous "Abode of Peace", now Visva-Bharati University – seat of culture, dance, art and music.

Sarod

This is a stringed instrument of India. It is plucked with a coconut shell and is a comparative newcomer to Indian music. It developed from the Rabab, an instrument which is still popular in West Asia. The Rababs have strings of gut and a wooden finger board, but Sarod uses metal strings and has a metal finger-board and has a fuller and richer tone. Its range too is greater. It has the side strings which act as a drone and many sympathetic strings underneath the main strings.

Shakta Worshipper

Devoted to or worshipping Shakti (power) or the female principle of creation. A worshipper of Shakti, a Sakta or Shakta.

Shenai

A kind of wooden-wind instrument.

Sitar

This is the most popular stringed instrument of India. It has existed in its present form for approximately 700 years. It is

fashioned from seasoned gourd and teakwood. It has a track of 20 metal frets with six or seven main playing strings above them and 19 sympathetic strings are strummed up on occasion along with the little finger of the right hand inserted in the main strings. The instrument is tuned to the raga being played and the main strings are plucked by a wire plectrum worn on the index finger of the right hand.

Sitar Banjo

An instrument devised by Baba Allaiddin blending of two instruments—the sitar and banjo.

Surbahar

This instrument was created by a craftsman under the supervision of the great Ustad Amrao Khan of the Beenkar Gharana. The instrument was specially made so that Amrao Khan could teach the been style Aalap to Ghulam Ahmed who was his disciple.

Surbahar was a bigger and low pitched version of the sitar with resonating curves (taraf), two bass strings (kharaj and laraj) and chikaris.

Sawal-Jawab or Jugalbandi

A type of question and answer goes on between the instrumentalist and the drummer. The drummer initiates or replies to the rhythmical pattern played by the instrumentalist. This is a new musical form wherein the complex resources of two different instruments are blended by the artists playing on them by a process of mutual adjustment and understanding to bring out a harmonious and wholesome melody, full of intense classical appeal. It was left to Dr. Ali Akbar Khan and Pandit Ravi Shankar to open this new horizon and to bring this new form to such heights so as to make it a legend in our contemporary music. This

Jugalbandi is complete understanding of each other's musical 'soul and noble sacrifice of each other's individuality—sitar and sarod.

The first Jugalbandi was performed in Allahabad between Pandit Ravi Shankar and Ustad Ali Akbar. It was actually half Jugalbandi. In the first half of the programme Pandit Ravi Shankar played on the surbahar alone. Then Ustad Ali Akbar completed the raga and bilambit drut. Both the artistes together enhanced raga Todi in Gat. That was in the year 1938. Those days Pandit Ravi Shankar mainly played on the surbahar, the traditional instrument of the Seni Gharana.

Swami Haridas

Classical music, both vocal and instrumental was enriched during the period that the great saint and ascetic musician Swami Haridas lived at Vrindaban on the banks of sacred Jamuna. He was born in 1513 at Uccha village in Multan District and lived till 1608 A.D. He maintained the tradition of Nayak Baiju and Nayak Gopal and added all possible aesthetic beauty to the original Dhrupad and Aalap—Aanibaddha Gaan (free melody). He used to develop and unfold all the movements of the Aalap with the help of these words “Om Hari Ananta Narayana Tarana Tarana Tuhi.” He not only devoted his entire life to worshipping his deity Shri Banke Behari (another form of Lord Krishna) through music, but also gave intensive training to many disciples like Mian Tansen, Baba Ramdas, Manadali, Raja Sanmukhan of Ajmer (who used to accompany Tansen).

Taalas

One of the most exciting thing about our Indian Music is the rhythm known as “Taala” or rhythmic cycles ranging from 3 to 108 beats. The most popular are:

6 Beats — Dadra (divided 3-3)

7 Beats	— Rupak (3-2-2)
8 Beats	— Kaharva (4-4)
10 Beats	— Jhaptal (2-3-2-3)
12 Beats	— Ektal (4-4-2-2)
14 Beats	— Ada- Chautal (2-4-4-4)
16 Beats	— Tintal (4-4-4-4)

In Indian Music we always end on the first beat of the rhythmic cycle rather than the last. The first beat is known as “Som” and receives the strongest accent. The music is improvised to such an extent, these rhythmic cycles help to provide a basic framework for the performers.

Taalas having the same number of beats may have a stress on different beats e.g. a bar of 10 beats may be divided into 2-3-2-3 or 3-3-4 or 3-4-3; within the framework of fixed beats the drummer can improvise to the same extent as the main artist.

The most exciting moment for a seasoned listener is when both artistes, after their individual improvisation, return together with an accent or stress on the first beat. Thus the “Som” becomes the most important beat of emphasis throughout the recital of Indian Music.

Tabla

It is the most popular 2-piece drum of India. The right hand drum (the tabla) is tuned to the tonic, dominant or sub-dominant and often returned with the tuning hammer during a performance. The left-hand drum (the bayan) acts as the bass drum and is capable of many tones which can be varied by degrees of pressure from the base of the left palm.

Tappa

Vocal style whose origin is found of old melodies rendered by Punjabi Muslims, the camel drivers. Tappas have

continuous melody with much ornamentation. The emphasis is on the rhythm and fast movement with amorous themes.

Thyagaraja

The famous eighteenth century saint musician of South India who declared that music is Yoga.

Music which is composed of the seven swaras is a treasure for the great sage who has claimed that tapatrya (the world of involvement) Moksha (Salvation) is impossible for one who has no music in him!

Thumri

This particular mode of singing is extremely popular in instrumental as well as vocal music. Though already long in existence it has been much developed and performed since mid-nineteenth century. The melodies are of a lyrical and romantic nature. The tonic note (SA) may be shifted. It can be sung based on different ragas, popular melodies and folk songs which can be included in one composition. The theme expresses desire, longing and sadness for Lord Krishna or a forlorn lover.

Tikara

A kind of small kettle drum.

Ustad Ali Akbar

Ustad Ali Akbar Khan, one of India's greatest living musicians and the foremost exponent of the Sarod was born in 1922 in East Bengal.

Steeped in the classical tradition of music from an early age he used to accompany his father, Padmabhushan Dr. Allauddin Khan to the Annual Music Conferences and

played for the first time at Allahabad Conference in 1936. Since then his reputation has steadily grown and in addition to his own performances at home and abroad. He established Ali Akbar College of Music in Calcutta in 1956, his method of training has had truly remarkable results and many of his students are already famous artistes in their own right. He was awarded the President of India's award for 1962-63.

Ali Akbar has also made important contributions to the work of All India Radio and has scored the music for many famous films. He has performed in London, Edinburgh (1963 Festival), New York, Washington, Brussels, Paris and many other capital cities. He has given lecture-demonstration at Montreal and McGill Universities in Canada since 1955. His first LP gramophone record was introduced by Yehudi Menuhin who invited him to the Bath Festival and has given him the greatest possible encouragement in many other ways.

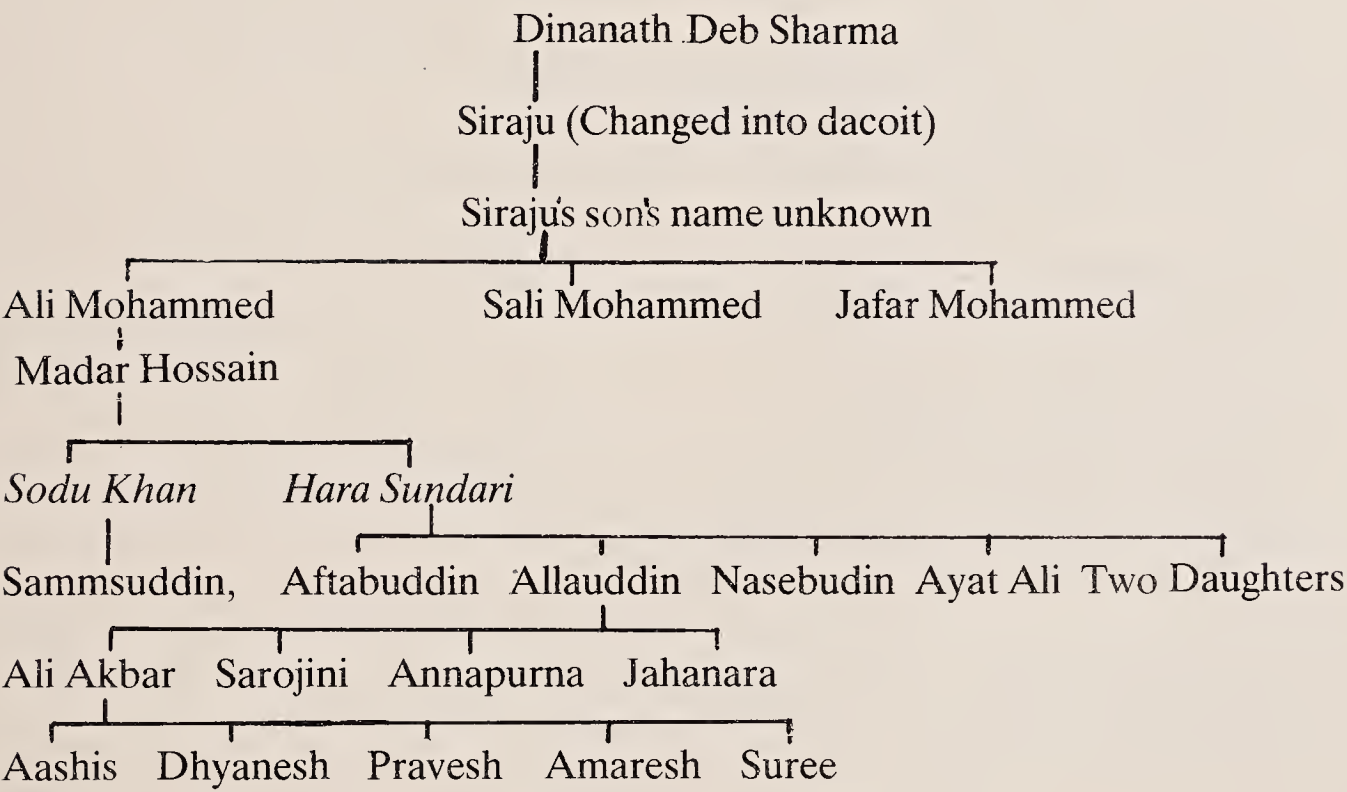
His unflagging devotion to the service of Music, his high ideals and concentrated hard work have endeared him to the masses all over the world—no mean achievement for such a great artist.

Vindhyachal Range

The Vindhyas are in Madhya Pradesh, an Indian state.

APPENDIX-A

THE FAMILY TREE



APPENDIX-B

ALLAUDDIN KHAN'S TEACHERS

Violin—Mr. Lobo

Clarionet—Shri Amrit Lal Dutta

Sarod—Ustad Wazir Khan + Ustad Ahmed Ali

Niri danga }
Pakhawaj- } Nandababu

Shenai—Hassan Sahab

Kheyal—Gopal Chakraborty

Nakara/Tikara—Ustads of Mechua Baazar

Tabla/Pakhawaj—Fakir Aftabuddin

Tabla, Cornet }
Pakhawaj, Dhol- } Ramdhan + Ramkanai Babu

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Addenda and errata

The following corrections and additions were made after the printing had been completed. They are listed here for the benefit of the reader.

S. No.	Page	Para	Line	For	Read
1.	14	After third paragraph	—		(Add) In short, here was one of the greatest musicians of his own time who shunned money and fame. His only insatiable hunger was for music. In the later part of his life he had a feverish zeal to impart all his music to his disciples and students. I feel humble as well as proud of all those years I spent with this great master who treated me as his disciple and son.
2.	19	3rd	3rd	mataphor	metaphor
3.	23	Ist	2nd	Dhrupadas	Dhrupadias
4.	23	4th	2nd	Hubu	Habu
5.	23	4th	9th	wind instruments	(Delete)
6.	24	Ist	6th	Zemidar	Zemindar
7.	25	Ist	7th	Shena	Shahnai
8.	25	Ist	8th	Pakawaj	Pakhawaj
9.	26	Ist	Ist	Carried a letter written in Urdu from a Moulvi	Requested a Moulvi to write a letter in Urdu
10.	27	Ist	16th	Nasir Ahmed the surbahar, sitar	Nasir Ahmed, the surbahar, sitar player
11.	27	Ist	22nd	“Bondishes”	“Bandishes”
12.	29	Ist	7th	daily	often
13.	31	Ist	7th	Sitar	Surbahar
14.	35	Ist	8th	Baydhan	Bandhan
15.	35	Ist	12th	Thala	Jhala
16.	35	Ist	12th	This was followed by Masitkhani, Rezakhani and various styles in Gatkari. He learnt these Angas on Sursingar and	He learnt these Angas on Sursingar and Rabab but transformed them all on Sarod. This was followed by Masikhani, Rezakhani and various styles in Gatkari based on Khayal.

S. No.	Page	Para	Line	For	Read
				Rabab but transformed them all on sarod	
17.	36	1st	1st	Laydar	Layadar
18.	36	3rd	1st	musicians	singers
19.	37	3rd	3rd	Gati	Laya
20.	37	3rd	4th	Gati	Gats
21.	37	3rd	5th	Gati	Laya
22.	37	3rd	6th	Gati	Gats
23.	37	3rd	8th	"Som"	"Sam"
24.	37	3rd	10th	he had	was
25.	39	1st	4th	Saodhiprakash	Saudhiprakash
26.	39	2nd	2nd	began his initial learning	began learning Sarod
27.	39	3rd	2nd	music	system
28.	40	4th and 5th items		—	(Delete)
29.	41	1st	7th	Gods and Goddesses	Gods and Goddesses, nature or famous kings
30.	41	2nd	4th	BABA VANI	NAUHAR VANI — controversial as to who originated
31.	43	5th	1st	<i>Jhala</i> — To twist up a sharp and loud sound on string-instrument. The mid-portion between introduction and concluding part	<i>Jhala</i> : The usage of two or three strings (chikari) at the extreme side end of the instrument played in fast tempo towards finale as a crescendo
32.	44	1st	4th	penance	pen name
33.	44	2nd	1st	—	(Add) one of the holy trinity, revered by Hindus, the other two being Brähma and Vishnu also known as Natraj, the Lord of Dance
34.	45	7th	1st	<i>Mridanga</i> : An instrument of percussion shaped almost like a tom-tom.	<i>Mridanga</i> : The ancient name of Pakhawaj made of wood. Originally made of clay (Mrit-anga)
35.	46	4th	1st	A province of East Bengal.	A province of Bangladesh

S. No.	Page	Para	Line	For	Read
36.	47	4th	1st	<i>Orchestra:</i> Formerly Kes in the Greek theatre, the place in front of the stage where the chorus danced, now the part of a theatre or concert room in which the instru- ment musicians are placed.	(Delete)
37.	47	5th	1st	A large company	A large group
38.	47	5th	3rd	Loosely applied to a small group	A smaller group is known as a chamber orchestra.
39.	47	6th	1st	A one-piece drum made of clay	A one-piece drum made of wood.
40.	47	6th	2nd	Today, however the body is made of wood.	(Delete)
41.	47	47-48	7th & 1st item	Pandit Shyam Shankar and Uday Shankar	(Delete)
42.	47	—	—	—	(Add) <i>Pandit Ravi Shankar:</i> As a performer, composer, teacher and writer, Pandit Ravi Shankar, has done more for Indian music than any other Indian musician. He is well known for his pioneer work in brining Indian music to the West. Having passed a long span of his early years in the West, his experiences gave him the incentive to bring classical instrumental music of the North Indian Hindustani system out of his country. This, however, he did only after long years of dedicated study under his

S. No.	Page	Para	Line	For	Read
					<p>illustrious Guru — Baba Ustad Allauddin Khan from whom he learnt sitar and surbahar, the style and technique of the been (North Indian veena) rabab and sursingar.</p> <p>After his studies, Pandit Ravi Shankar joined All India Radio and established the National Chamber Orchestra. By 1955 he had become the most sought after artist in India. His mission to the West began in 1956.</p> <p>Pandit Ravi Shankar has written two concerts for sitar and Orchestra, many film scores (including Gandhi) and music for ballets and musicals. He has received many awards and honours from India and from all over the world. In 1986 became Member of the Rajya Sabha, India's Upper House of Parliament.</p> <p>The love and respect he commands both in India and in the West is unique in the annals of history of music. He is a Fellow of Sangeet Natak Akademi and recipient of Padma Vibhushan.</p>
43.	49	3rd	1st	An Indian musical mode and one of the ten manifestations of Goddess Durga.	Most popular morning raga which is associated with Goddess Kali.

S. No.	Page	Para	Line	For	Read
44.	50	6th	1st	A kind of wooden wind instrument.	A wooden wind instrument using reed.
45.	51	1st	3rd	19	11 or 13
46.	51	3rd	2nd	Amrao	Umrao
47.	51	4th	1st	was	is
48.	51	5th	1st	Sawal-Jawab or Jugalbandi.	Sawal-Jawab and Jugalbandi.
49.	52	3rd	10th	"Om Hari Ananta Narayana Tarana Tarana Tuhi"	"Hari om" and "Ananta Hari Narayana".
50.	53	2nd	3rd	"Som"	"Sam"
51.	53	4th	4th	"Som"	"Sam"
52.	53	4th	5th	Indian Music	Hindustani system of music of North India.
53.	54	1st	3rd	—	(Add) Its popularity is attributed to Mian Shori.
54.	54	2nd	1st	Thyagaraja	Tyagaraja
55.	54	7th	2nd	Padmabhushan	Padma Vibhushan
56.	55	3rd	4th		(Add) Apart from many national and international honours, he has been honoured by the Government of India with Padma Vibhushan.
57.	55	4th	1st	—	(Add) Uday Shankar Born in 1900 on 8 December in the city of Udaipur, Rajasthan, he was named Uday Shankar after the historic place. Began career as a brilliant painter. Later changed to a dancer. Starting in 1930, for three decades, became an international figure touring all around the world with a group of dancers and musicians. Was pioneer in bringing Indian dance and music to the West. Created his own

S. No.	Page	Para	Line	For	Read
					style which is a synthesis of all the classical and folk forms of India.
58.	57	Appendix-A		Nasebudin	Naebudin
59.	57	-Do-		Annapurna	Annapurna + Ravi Shankar Shubho Shankar
60.	58	Appendix-B		Niri danga	Mridanga
61.	59	Bibliography		Sankarlal Bhattacharjee	Ravi Shankar
62.	Photo-graph:	(Between (PP 24-25)		Photo No. 18. The Caption	Instead of Sarindra read "Violin".



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